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June 2009 Issue 91

# BEAD & BUTTON

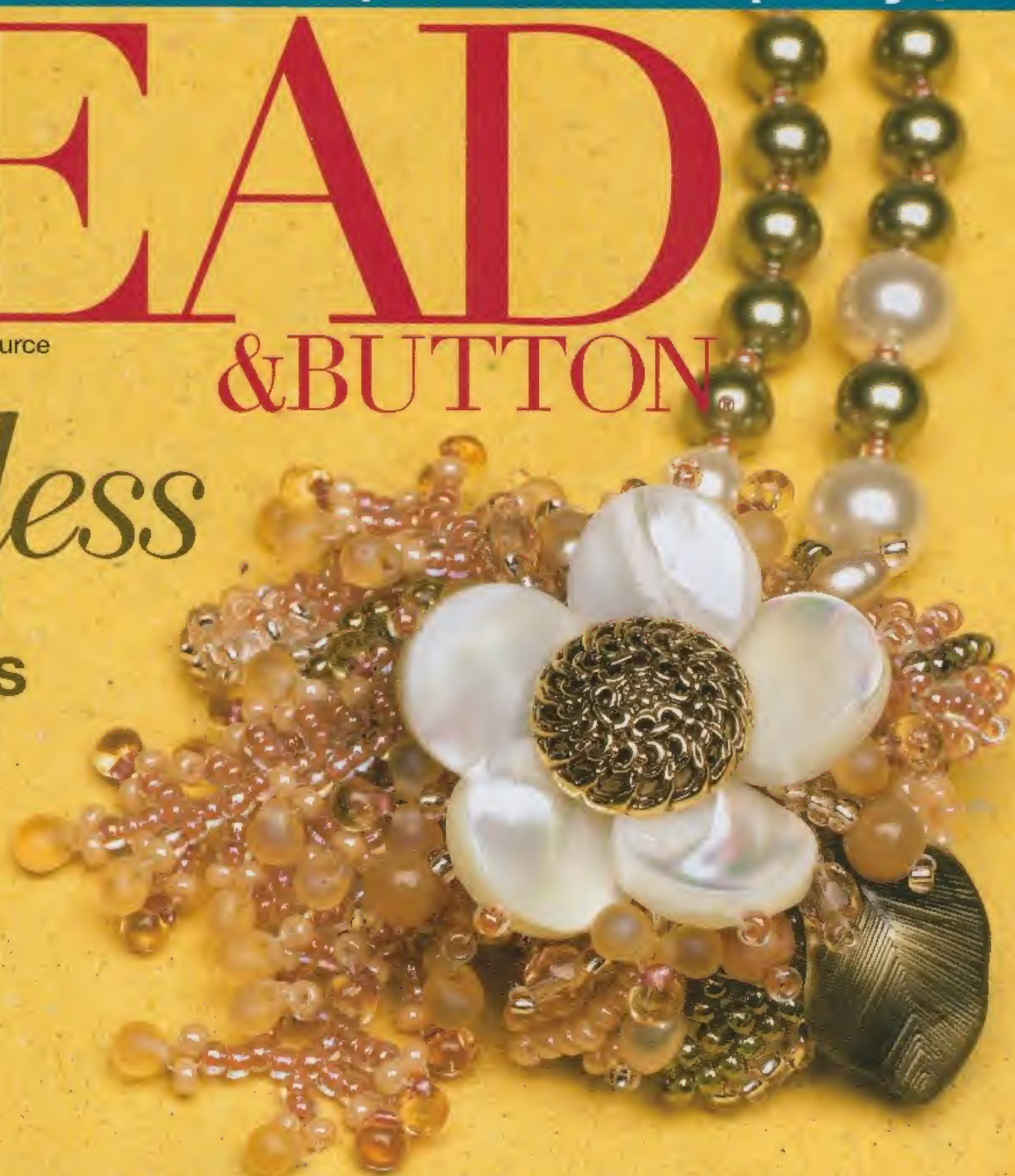
Your complete beading resource  
[www.BeadAndButton.com](http://www.BeadAndButton.com)

## Timeless

Combine 3  
**techniques**  
in a classic  
**necklace**

p. 66

6 fabulous  
**wirework**  
**projects**



Stitching, stringing, and chain maille



Link up a **tubular herringbone** chain p. 72



**String a necklace** with briolettes, crystals, and pearls p. 32



Make eye-catching **hoops** tonight p. 130



Double the color in a striking **necklace** p. 34

**PLUS**

- Anna's expert advice for launching a new creation p. 58
- Why **light**, **transparency**, and **motion** matter in design p. 59
- Meet a team of **wire jewelry artists** p. 60





To see more  
work by you, our  
readers, go to  
page 18.

## ***Into the Rain Forest***

A piece of paintbrush jasper reminded me of a satellite image of a giant river. The bone lizard, pressed-glass leaves, and vine-like fringe enhance the rain forest imagery. The 3¼ x 5-in. (8.3 x 13 cm) bead-embroidered pendant is attached to a metal choker covered with Ultrasuede and embellished with seed bead embroidery.

**Sue Horine**

**Mountain Ranch, Calif., U.S.**  
[beadartbysue.com](http://beadartbysue.com)



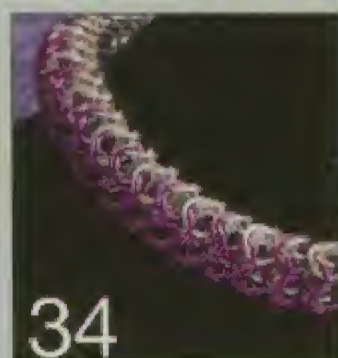




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*by Jess DiMeo*



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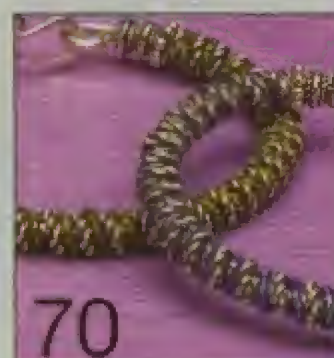
Tracy Stanley and Janice Berkebille support wireworkers through Wired Arts.  
*by Sheila Llanas*

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**Vintage blooms**  
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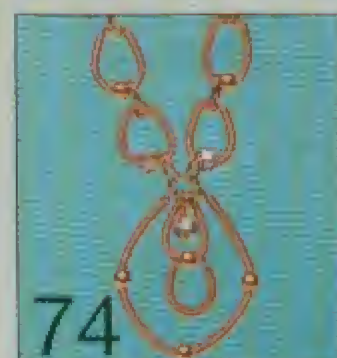
Twine twisted wire with a strand of tiny crystals for a sturdy and sparkly bangle.  
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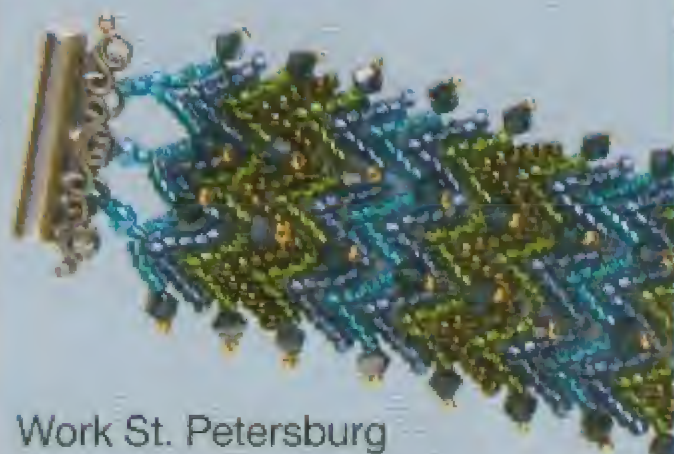


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#### Pools of light

Attach bezel-encased rivolis to a peyote bracelet band and add fringe drops.  
*by Michelle Gowland*

## Free online



Work St. Petersburg chain for a zigzag effect in Hatsumi Oshitani's "What's the buzz?" bracelet, available May 1, 2009, only at [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects).

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ALL  
PROJECTS  
FULLY  
TESTED





## From the Editor

WE'RE GEARING UP FOR THE BEAD&BUTTON SHOW — and you won't want to miss it! Instructors and students arrive on May 31 from diverse parts of the world for master classes and workshops. Hundreds of additional classes run from June 3–7, and shopping starts June 5. You can register for jewelry-making classes, special events, and the show, plus learn much more at [BeadAndButtonShow.com](http://BeadAndButtonShow.com).

Everyone who comes to the show has a long list of reasons for attending. My top six reasons are to:

- Learn just about any kind of jewelry-making technique that I want to
- Buy beads, chain, findings, gemstones, wire, fiber, clay, and finished jewelry that can't be found anywhere else but the Bead and Jewelry Marketplace
- See old friends and meet new ones who share a passion for jewelry
- View bead art from our Bead Dreams competition, from Japan, and from Convergence — our art-bead jewelry exhibit with the International Society of Glass Beadmakers
- Bid on jewelry, beads, and other things at the silent auction and Bead Social live auction
- Marvel as more than 25 artists make lampworked beads at the Flame On.

If you're looking for just one major reason to attend, here it is: The Bead&Button Show is the true mother of all bead shows. It's well worth the trip!

In addition to offering a great bead show, *Bead&Button* gives you the same top quality of diverse projects, materials, and techniques that you'll find at the show. In this issue, we have wirework, chain maille, herringbone stitch, St. Petersburg chain, square stitch, bead embroidery, peyote stitch, and more. You'll learn about artistic collaborations from our profile of Tracy Stanley and Janice Berkebille, p. 60, and get Diane Fitzgerald's exclusive design advice in "Light, transparency, and motion," p. 44. This is your chance to learn it all.

Finally, here's one "last" special feature: the Chic & Easy modified brick stitch "Glamour hoops" earrings on p. 130. If you love to make beautiful projects in one day and wear them the next, start reading *Bead&Button* from the back. We'll give you more Chic & Easy projects on the last page of the magazine in upcoming issues.

In the meantime, we hope to see you at the show — in person and in spirit!

Editor, *Bead&Button*  
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## Spotlight | [BeadAndButton.com](http://BeadAndButton.com)

## Verdant vitality

As an entomologist, Margaret Zinser studies insects and uses her knowledge to delightful effect in her beads. She flame-sculpts her beetles, then anneals and cools them. She paints the beetles with vitreous enamel, dries them, and returns them to the flame to fire the enamel. Contact Margaret at [mz@mzglass.com](mailto:mz@mzglass.com), visit her Web site at [mzglass.com](http://mzglass.com), or stop by her booth at the Bead&Button Show.  
*Necklace by Tea Benduhn.*

[www.BeadAndButton.com/spotlight](http://www.BeadAndButton.com/spotlight) Subscribers can find editors' descriptions of how they conceived and made their Spotlight designs at [BeadAndButton.com/spotlight](http://BeadAndButton.com/spotlight).





# Reviews



## New ideas for crocheted jewelry

If you love to crochet, *Hooked on Jewelry: 40+ Designs to Crochet* by Pat Harste presents a variety of colorful and wearable projects that incorporate beads and findings into crocheted jewelry. In most of the designs, crochet thread is a visible component that adds interesting texture contrasts. If you're familiar with reading crochet patterns, you can jump right into the projects as soon as you open the book. Some of the crocheted bracelets and necklaces have companion earrings made with wirework techniques. – Lynne

ISBN 978-1-933027-77-7, Sixth&Spring Books, [sixthandspringbooks.com](http://sixthandspringbooks.com)

## Watch an expert work with Art Clay

*Secrets to Art Clay Success*, a new instructional DVD from Fire Mountain Gems and Beads ([firemountaingems.com](http://firemountaingems.com))

hosted by Tamara Honaman, is a great resource for jewelry makers who want to learn more about working with Art Clay. Tammy reviews the fundamentals and walks viewers step by step through seven projects. My favorite part is that the DVD comes with printable PDFs of the instructions and materials list for each project, so not only can I watch Tammy make the projects, I have a written reference for when I try them on my own. – Lesley



I love working with this new oval memory wire from Beadalon ([beadalon.com](http://beadalon.com)). It comes in two sizes, silver- or gold-plated, and sits comfortably on the wrist.

– Anna



## Bold and beautiful closures

Kim Fox of Handfast is showing some new magnetic clasps that caught my attention at the Best Bead Show in Tucson. Sunflower, Starfish, and the double-sided Groove are available at the Bead&Button Show in Milwaukee, in the U.S., June 5–7, and online at [handfast.biz](http://handfast.biz). These original designs range in price from \$85 to \$187, and Kim has many more clasps, toggles, connectors, and other components to choose from. – Ann Dee



# Tips



## Secure jump rings

To add security to my closed jump rings, I apply a tiny drop of G-S Hypo Cement to the seam between the ends, using a toothpick. Once dry, the glue forms a clear connection that's almost impossible to detect, and I don't have to worry about my clasps or chains slipping through the opening.

— Susanne O'Brien,  
Philadelphia, Pa., U.S.

## Easy ends for memory wire

The springy nature of memory wire means it sometimes slides back into my beadwork when I'm trying to glue end beads in place. I've found that a clothespin is a great tool for holding the beadwork in place while the glue dries. Once I remove the pin, the wire slides back into the beadwork and becomes invisible.

— Catharina Thomas, Gland, Switzerland

# 5 easy steps to clean your pasta machine



If you work with polymer clay as much as I do, you'll often find traces of it stuck to the rollers of your pasta machine. I've come up with an easy way to clean the machine so my clay comes out looking better than ever. All you need are a few sheets of paper towel.

- 1** Set your pasta machine to the thickest setting.
- 2** Make a cleaning pad out of paper towel by folding a dry sheet four times. Roll the pad through the machine in the normal forward direction. If the rollers won't grab the sheet, it's too thin, and if it's too hard to roll it through, it's too thick.
- 3** Feed the cleaning pad through the machine going backward.

You'll see old clay appearing on the rollers as you crank. Use a different paper towel to clean the rollers as you go, taking care to get into the corners at the edges. Refold the paper towel so only clean surfaces are exposed, and repeat.

- 4** Use a clean paper towel to wipe away the old clay from the slots where the clay comes out of the bottom of the machine.

- 5** Roll a new pad through the machine in the normal forward direction. If you don't see any clay, the machine is clean. Otherwise, repeat steps 3 and 4 with a new pad.
- Anita L. Sims, Pahrump, Nev., U.S.

# Letters

## The universal language of beading

I would like to say thank you for your amazing magazine! I have been a subscriber for three years and I can't imagine being without it.

Your beading projects are wonderful, particularly the bracelets. As a foreigner (not a native speaker of English), I have to say that the tutorials and pictures are very understandable and clear. My friend who doesn't speak English makes your projects with the help of the pictures and figures and has no problems. We have beading weekends during which I bring *Bead&Button* magazine and we bead together all weekend. It is always a wonderful time! I appreciate your Web site, too. The videos, online extras, how-to's, and the forum are all a great help and inspiring for all beaders! You are my No. 1 magazine.

— Alena Havrdova, Usti nad Labem, Czech Republic

## Thanks for the teapots

I've always been very interested in sculptural peyote. I love to ooh and ah over the countless gallery pieces that use this technique and also others that take on sculptural qualities. The December 2008 issue had a great one: "Time for teapots," p. 112. I loved it. Keep the sculptural techniques coming!

— Jessica Dingle, Lake Waccamaw, N.C., U.S.



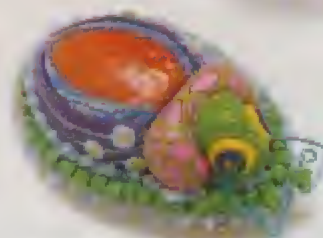




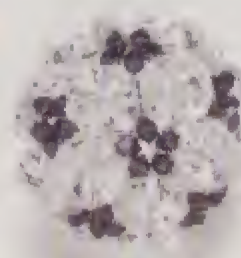
Go to **BeadAndButton.com/videos** to watch videos that demonstrate:



The peyote stitch and bezel techniques used in Michelle Gowland's "Pools of light," p. 78



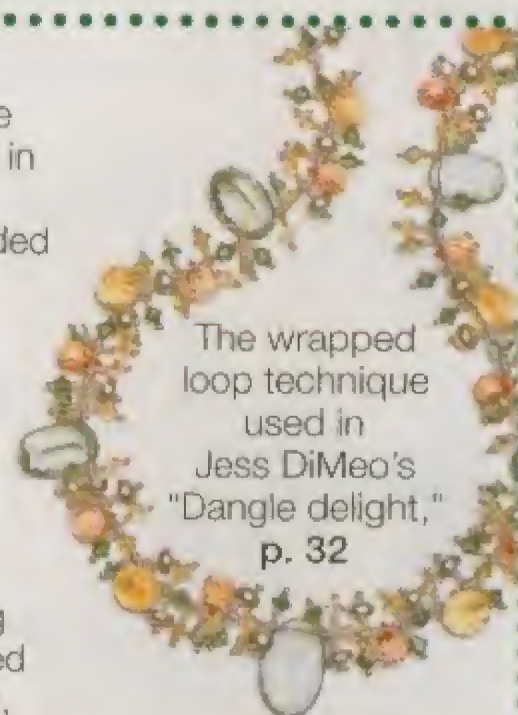
Polymer clay techniques used in Lori Wilkes' "June bug," p. 84



The crossweave technique used in Lilian Chen's "Blooming beaded beads," p. 28



The St. Petersburg chain technique used in Stitch Workshop, p. 24



The wrapped loop technique used in Jess DiMeo's "Dangle delight," p. 32

## HOW TO

### Free projects

Go to **BeadAndButton.com/freeprojects** to download step-by-step instructions for a new free project, like these:

- "What's the buzz?" St. Petersburg chain bracelet designed by Hatsumi Oshitani, available May 1

### Free patterns

Registered users: Download free graphed patterns at

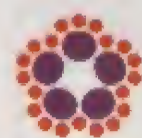
**BeadAndButton.com/patterns**.

Registration is free, and you can make these:

- "Greek key design" by Judith Hind, available May 1
- "In flight" by Lynne Soto, available June 1



- "Plaited spiral" spiral rope necklace designed by Alicia Shems, available May 1



### Subscriber extras

Magazine subscribers: Download additional, new, free projects at **BeadAndButton.com/subscriber**:

- "Try triangles" right-angle weave bracelet designed by Shelley Nybakke, available May 1
- "Picots and pearls" set designed by Michelle Skobel, available June 1

Subscribers can also download these free patterns at **BeadAndButton.com/patterns**:

- *Bead&Button* anniversary project by Rosemary Smith, available May 1

- Four amulet bag patterns by Jennifer Clement, available June 1



## DESIGN ADVICE



ask Anna

"Ask Anna" your jewelry design and technique questions and get answers from Associate Editor Anna Elizabeth Draeger at **BeadAndButton.com/askanna**.



Maggie's Musings

Get great inspiration from jewelry designer Maggie Roschyk in her column "Maggie's Musings" at **BeadAndButton.com/maggiesmusings**.

## PLUS

Look in the Resource Guide under the Magazines tab to find online extras we can't fit into print and a printable shopping list of all the materials for each project.



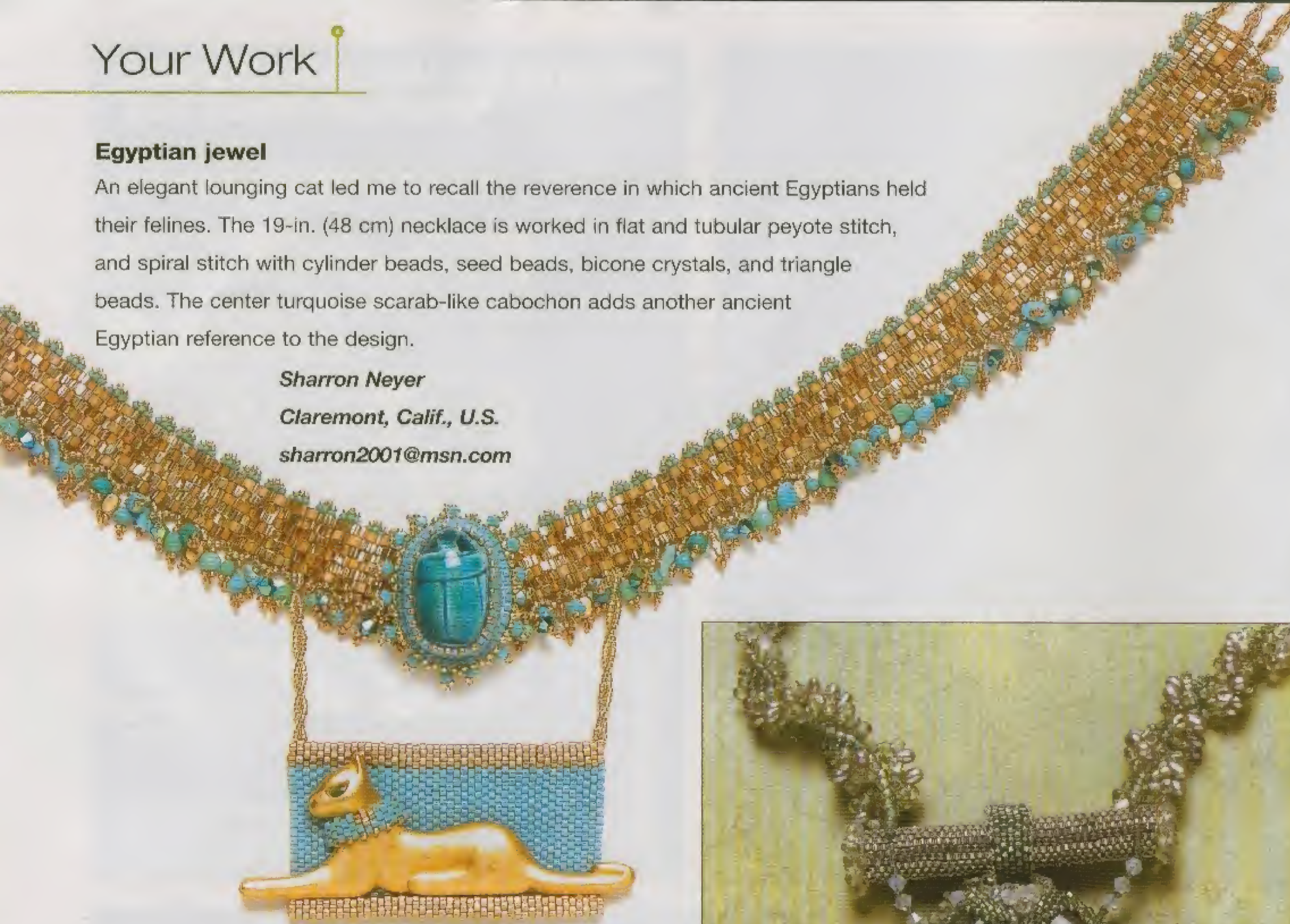
## Egyptian jewel

An elegant lounging cat led me to recall the reverence in which ancient Egyptians held their felines. The 19-in. (48 cm) necklace is worked in flat and tubular peyote stitch, and spiral stitch with cylinder beads, seed beads, bicone crystals, and triangle beads. The center turquoise scarab-like cabochon adds another ancient Egyptian reference to the design.

**Sharron Neyer**

**Claremont, Calif., U.S.**

**sharron2001@msn.com**



## Temple of Burma

An agate from the state of Montana became the focal point of my 23-in. (58 cm) necklace. The stone and pair of borosilicate beads are surrounded with bead embroidery. I used vintage German glass drops, crystal bicones and rondelles, and seed beads for the spiral rope, fringe, and pendant embellishment. The pendant is backed with Ultrasuede.

**Lauren Buchan**

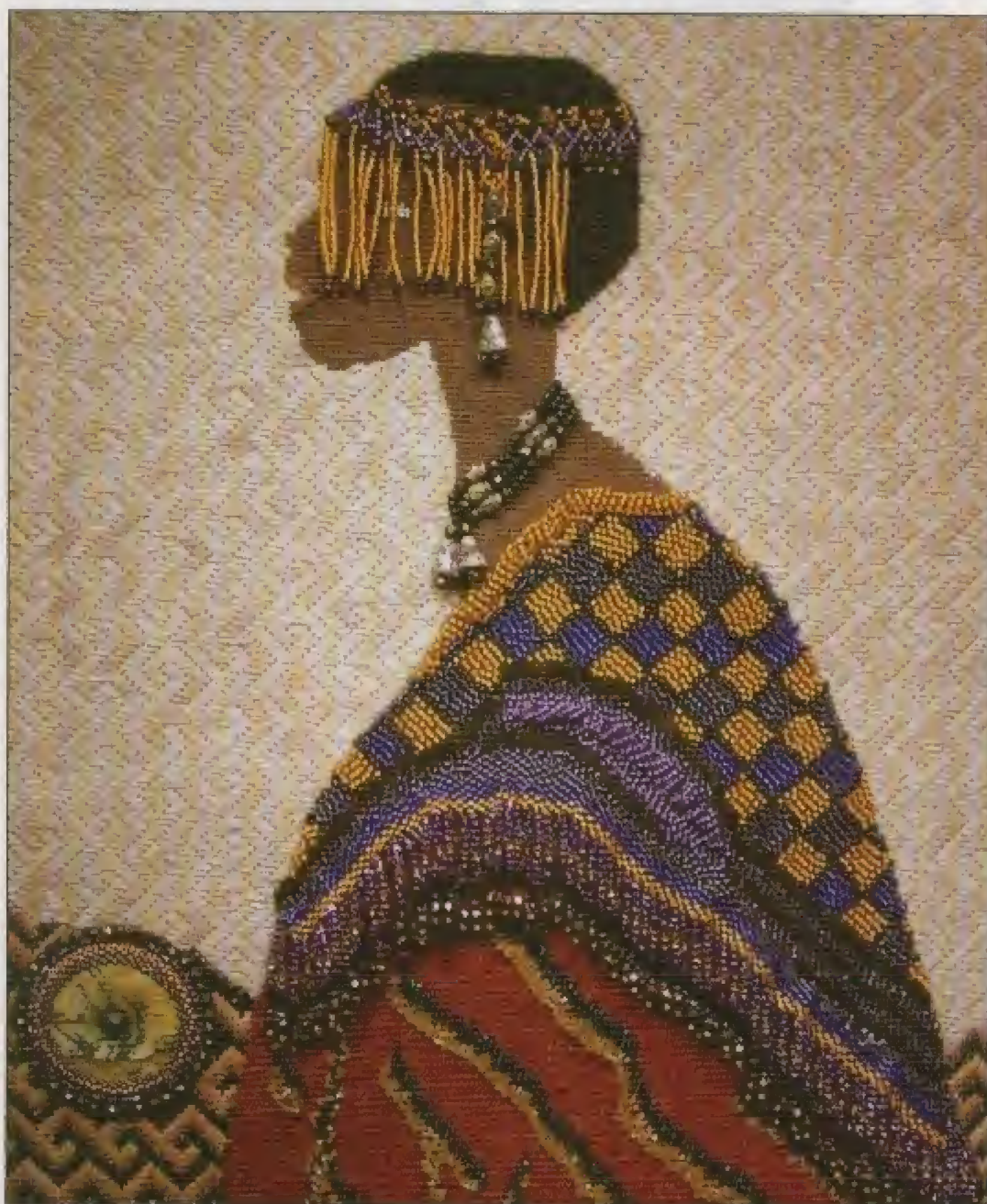
**Loveland, Ohio, U.S.**

**fireandicefoundry.com**



**Your Work submissions** are reviewed by *Bead&Button* editorial staff. To submit a project, send an e-mail describing your project with an attached digital image to [editor@beadandbutton.com](mailto:editor@beadandbutton.com). Accepted projects must be sent to the *Bead&Button* office to be photographed. Exceptions are made for overseas submissions, but our digital image guidelines must be followed.





### **Wedding Day**

My needlepoint and bead-embroidery panel was inspired by the elaborate marriage blankets worn by the women of the Ndebele tribe of South Africa. I incorporated traditional tribal motifs stitched with French wool, silk, and metallic threads, and embellished the panel with seed beads, metal bells, wooden beads, and a picture jasper donut. It measures 19½ x 18 in. (50 x 46 cm).

**Paula Johnson**

**Bigfork, Mont., U.S.**

[paula.jhnmax@gmail.com](mailto:paula.jhnmax@gmail.com)

### **If the shoe fits**

Dorothy would have given up the ruby slippers for this beaded shoe. A shoe-shaped wire form supports the bead-covered wires that fill in the open spaces with a harlequin-floral pattern. I used seed and pressed-glass beads, freshwater pearls, cylinders, and spacers. A wire mesh bow adds just the right accent, topping the upturned fringe. The shoe is approximately 9 in. (23 cm) long.

**Marion Wright**

**Seattle, Wash., U.S.**

[marionright@yahoo.com](mailto:marionright@yahoo.com)



### **Maharini's Dream**

I imagined a little Indian princess dreaming of paisley-embellished elephants when I made this fanciful lampworked pachyderm and the three-dimensional paisley-shaped lampworked beads. The 21-in. (53 cm) necklace chain also incorporates round crystals, gathered lengths of sterling silver chains, and a PMC clasp.

**Lauri Rank**

**Unity, Wis., U.S.**

[anxientcharmzglass.etsy.com](http://anxientcharmzglass.etsy.com)





# Tips for successful beadwork

A little preparation before sitting down to bead can reduce frustration.

by Anna Elizabeth Draeger

I believe the best way to master anything is to jump into it and spend hours working on it. Here are a few tips that will help you on your way to successful beadwork.

## Getting started

- Before you begin a beading project, find out all you can about the materials you will be using. If you want to do beadwork that involves stitching, find out the differences in threads and needles, and which will work best with the kind of beads used in the project. If you are mostly stringing, research the sizes and styles of flexible beading wire, so you can choose the correct diameter and strength for your beads.
- Take some time to review the basics before starting a project. Familiarizing yourself with the techniques involved may prevent frustration while you work.
- Know your tools. My dad is a big believer in "the right tool for the right job," and it is something ingrained in my head (don't ever open a paint

can with a chisel in my dad's presence). With all the cool tools on the market to make beading easier, it pays to research each one. Don't buy cheap tools. If you stick with beading, you will end up wanting the best tools that you can afford. And if you don't stick with beading (which is, of course, unlikely), it will be easier to sell a decent set of tools.

## While you're working

- If you are using a needle and thread, work with comfortable lengths of thread (which is a length that you can manage without tangling it around yourself and everything around you), and position the needle about five inches from the end of the thread. Every time you pull your thread through beadwork, the friction creates a weak spot where the thread sits in the needle. If you move the needle along the length of the thread as you work, you will create weak spots all along the length of your thread, which could possibly compromise your beadwork.

- When you add thread, weave the new thread into the existing beadwork, and exit where your old thread left off. This sounds simple, but it is important to exit the same direction as your old thread. If you change the direction of the thread, you may be stitching the wrong direction, which makes a difference with some stitches.
- When beading with sharp beads or crystals, pull the thread straight through the hole of the bead. If you pull it at an angle, you may weaken the thread or scrape the nylon coating off of the beading wire, compromising the integrity of your finished piece.

## Finishing

- When you end your final thread, it is very important to retrace the thread path before knotting the thread. Sew through the beads that attach the clasp and the last few rows or stitches to lock the thread in place. In my opinion, it is more important to weave through the beadwork than to tie knots (although I do both). If you tie a knot or two without retracing the thread path, and the knot comes undone,

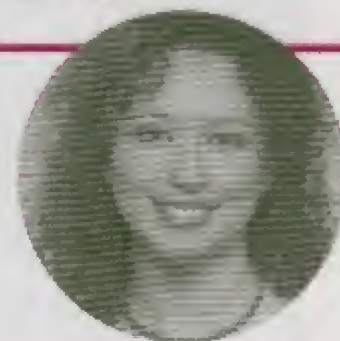
Go to [BeadAndButton.com](http://BeadAndButton.com) and click on the Resources tab to view our Beader's Glossary for information about thread, stringing materials, beads, tools, and much more.

your beads could start falling off. But if you have woven through your work repeatedly and the knot comes undone, you will notice a little tail sticking out before your piece starts falling apart, giving you the opportunity to fix the problem.

- Practice techniques, such as tying knots and crimping, to perfect your finishing skills. Purchase inexpensive crimp beads, and practice until you are satisfied with your results.
- A small dot of glue (such as G-S Hypo Cement) on the final knot of your project can help secure it. I never recommend using super glue because its thin consistency makes it difficult to control, and the glue travels along the thread, gluing the beads and thread together.
- Get help. If you are getting frustrated, ask for help at a local bead store or take a class. [BeadAndButton.com](http://BeadAndButton.com) also has videos on techniques, online basics, an extensive online glossary, and many other resources available to make beading easier.
- Relax, and enjoy your time beading. With all the stress of everyday life, beading should be a way to unwind and express your creative side. ●

Anna will be teaching this bracelet at the 2009 Bead&Button Show. You can register for the class, called Netted Stars, at [BeadAndButtonShow.com](http://BeadAndButtonShow.com).

Anna Elizabeth Draeger is an associate editor at Bead&Button magazine. You can ask Anna questions about beading techniques online at [BeadAndButton.com/askanna](http://BeadAndButton.com/askanna).





## Step it up

Worked as a single or doubled chain, St. Petersburg chain is gaining popularity around the world.

by Lesley Weiss

Originally from Russia, St. Petersburg chain has become more and more fashionable with beaders around the globe. Its unusual, asymmetrical technique and stepped chain form has made it a favorite among experienced beaders for decades, and more exciting design possibilities are being explored as beaders discover the stitch.

St. Petersburg chain has been in the background of the beading scene for a while, first appearing in the wider world in the form of leaves and ornaments, and more recently becoming popular for chains and bezels. Many dedicated beaders in the Western world taught themselves the stitch by studying the illustrations in Russian-language beading books, such as *The Art of Beading* by Maya Anufrieva. Eastern European and Asian beaders have been exploring the possibilities of this stitch for a bit longer.

The stitch can be worked with just about any type of bead, but when learning, it's easiest to start with two types or two colors of seed beads.

### Single St. Petersburg chain

- [1] Attach a stop bead (Basics, p. 104) to a comfortable length of thread.
- [2] Pick up six A seed beads. Sew

through the third and fourth As again, so the fifth and sixth beads form an adjacent column (figure 1).

[3] Pick up a B seed bead, and sew back through the next three As in the column (figure 2).

[4] Pick up a B, and sew through the two As in the newest column (figure 3).

[5] Pick up four As, and sew through the first two As just picked up, sliding the four beads tight to the existing chain (figure 4).

[6] Pick up a B, and sew back through the next three As in the column (figure 5).

[7] Pick up a B, and sew through the two As in the new column (figure 6).

[8] Repeat steps 5–7 to the desired length.

### Double St. Petersburg chain

For double St. Petersburg chain, work one side of the chain as in single St. Petersburg chain, then work the second side using the tail, or a second length of thread.

[1] Attach a stop bead (Basics) in the center of the thread. Wind up the long tail on a card or bobbin, so it stays out of the way as you work the first half of the chain.

[2] Work in St. Petersburg chain as in steps 2–8 of “Single St. Petersburg

chain.” Attach a stop bead to temporarily secure the thread.

[3] Remove the stop bead from the starting end of the chain. Pick up six As, and sew through the third and fourth As again, as in step 2 (figure 7).

[4] Pick up a B, and sew back through the next three As in the column (figure 8).

[5] Sew through the adjacent B from the first side of the chain and the two As in the newest column of the second side (figure 9). Pull tight.

[6] Pick up four As, and sew through the first two As again. Pick up a B, and

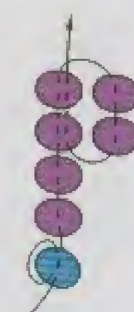


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6





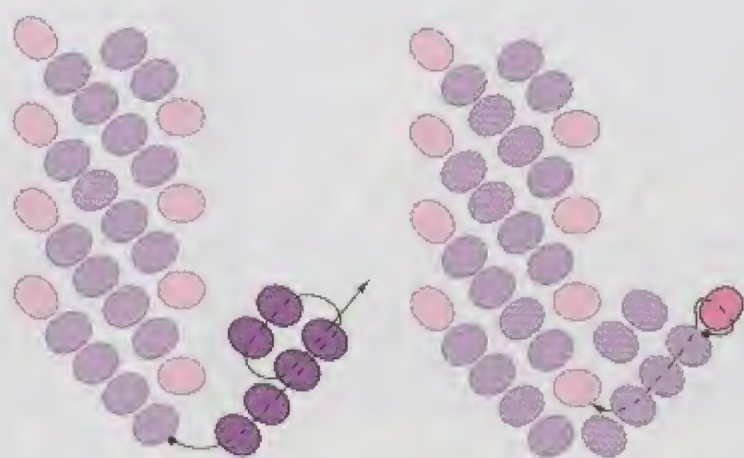


FIGURE 7

FIGURE 8

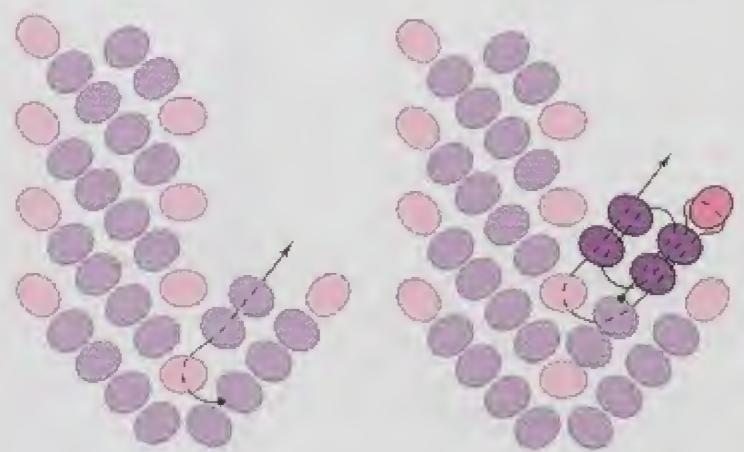


FIGURE 9

FIGURE 10

sew back through the next three As in the column. Sew through the next B in the first chain, and through the two As in the newest column (figure 10). Repeat this step to the end of the chain. •

**Lesley Weiss**  
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**www** Watch a video tutorial about St. Petersburg chain at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

On May 1, you can find a new St. Petersburg chain bracelet by Hatsumi Oshitani at [BeadAndButton.com/freeprojects](http://BeadAndButton.com/freeprojects). Her "What's the buzz?" bracelet (below) works the stitch backward and forward, taking full advantage of its zigzagging lines.



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# Blooming beaded beads

These sparkling focal beads with little floral accents can stand alone or become the centerpiece of your next creation.

designed by **Lilian Chen**

## materials

one beaded bead

- 60 4 mm bicone crystals
- 60 2 mm round crystals
- Illusion cord, .010
- G-S Hypo Cement
- permanent marker in each of 2 colors: red, black

## stepbystep

**[1]** Cut 2 yd. (1.8 m) of illusion cord, and color one end black and one end red. Center five 2 mm round crystals, and with one end, go through the first 2 mm again to form a tight ring (**figure 1**).

**[2]** On the black end, string two 4 mm bicone crystals and five 2 mms. Go through the first 2 mm again, creating another ring. String two 4 mms, and go through the 2 mm next to the other cord. With the red end, cross through the last 4 mm strung (**figure 2**).

**[3]** On the red end, string a 4 mm and five 2 mms. Go through the first 2 mm again. String two 4 mms, and go through the 2 mm next to the other cord. With the black end, cross through the last 4 mm strung (**figure 3**).

**[4]** Repeat step 3 twice, alternating cord colors. Then, with the red end, go through the

first 4 mm from step 2 (**figure 4**).

**[5]** On the black end, string a 4 mm and five 2 mms, and go through the first 2 mm again. String a 4 mm, and go through the next outer 4 mm and 2 mm. With the red end, cross through the last 4 mm strung, and continue through the next 2 mm in the adjacent ring (**figure 5**).

**[6]** On the red end, string two 4 mms, and go through the 2 mm next to the other cord. With the black end, cross through the last 4 mm strung (**figure 6**).

**[7]** On the black end, pick up a 4 mm and five 2 mms. Go through the first 2 mm again. String two 4 mms, and go through the 2 mm next to the other cord. With the red end, cross through the last 4 mm strung (**figure 7**).

**[8]** Repeat step 7, alternating

cord colors. Then, with the red end, go through the next two outer 4 mms, and the next 2 mm in the adjacent ring (**figure 8**).

**[9]** On the black end, string a 4 mm, and go through the 2 mm next to the other cord. With the red end, go through the next two outer 4 mms, and the next 2 mm in the adjacent ring (**figure 9**).

**[10]** On the red end, string two 4 mms, and go through the 2 mm next to the other cord (**figure 10, a-b**). With the black end, cross through the last 4 mm strung (**f-g**).

**[11]** On the black end, string

a 4 mm and five 2 mms. Go through the first 2 mm again. String two 4 mms, and go through the 2 mm next to the other cord, the next two outer 4 mms, and the next 2 mm in the adjacent ring (**g-h**). With the red end, cross through the last 4 mm strung (**b-c**).

**[12]** On the red end, string a 4 mm, and go through the 2 mm next to the other cord (**c-d**). With the black end, go through the next two outer 4 mms, and the next 2 mm in the adjacent ring (**h-i**).

**[13]** Repeat steps 10–12 twice (**d-e** and **i-j**) alternating cord colors.







FIGURE 1

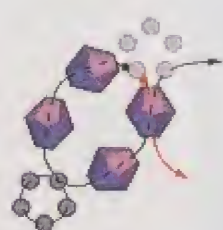


FIGURE 2

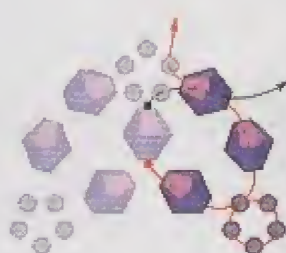


FIGURE 3

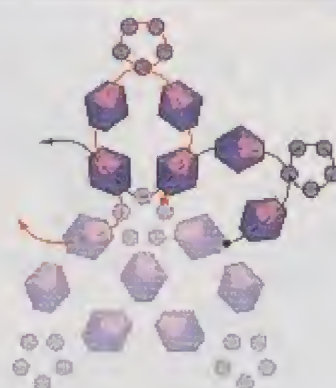


FIGURE 4

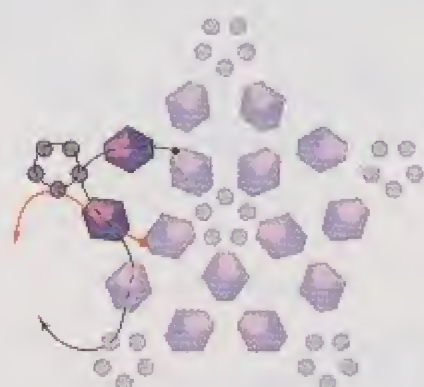


FIGURE 5

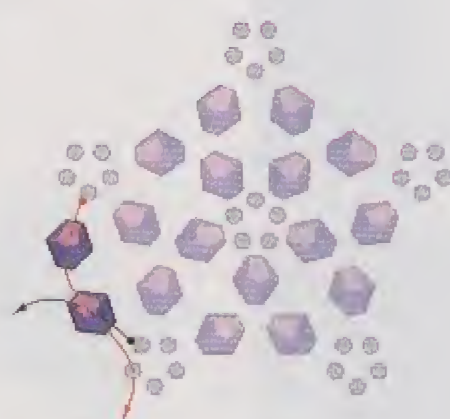


FIGURE 6

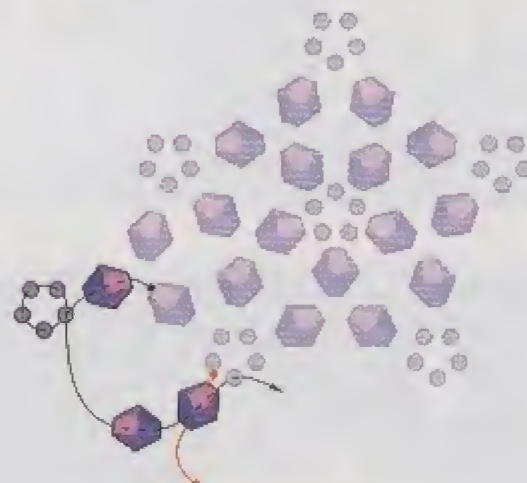


FIGURE 7

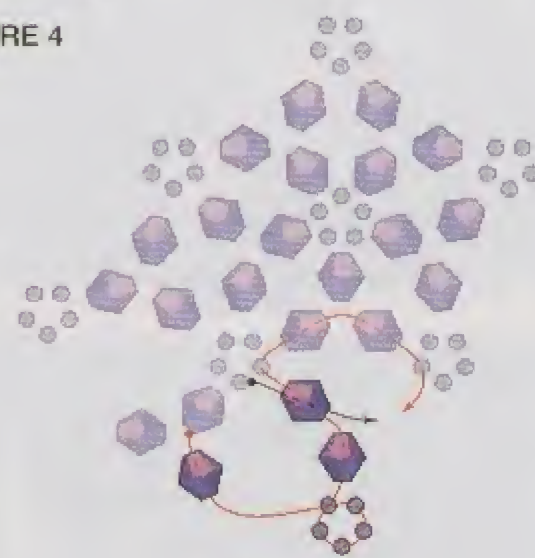


FIGURE 8



FIGURE 9

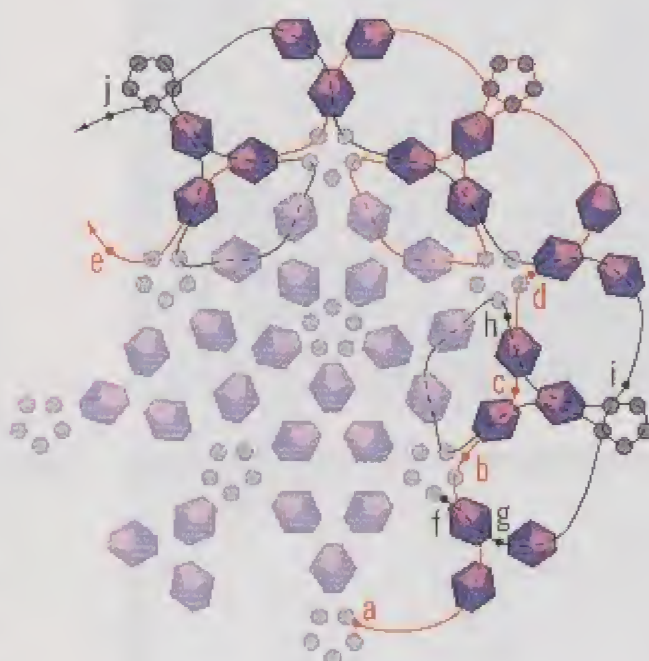


FIGURE 10

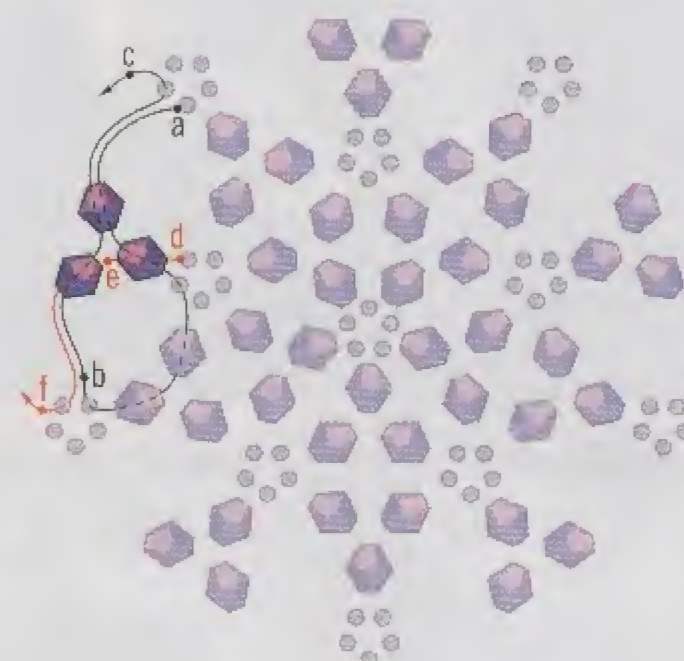


FIGURE 11

**[14]** On the black end, string two 4 mms, go through the 2 mm next to the other cord, the next two outer 4 mms, and the next 2 mm in the adjacent ring (figure 11, a-b). With the red end, cross through the last 4 mm strung (d-e).

**[15]** On the red end, string a 4 mm, and go through the 2 mm next to the other cord (e-f). With the black end, go through the next two outer 4 mms, and the next 2 mm in the adjacent ring (b-c).

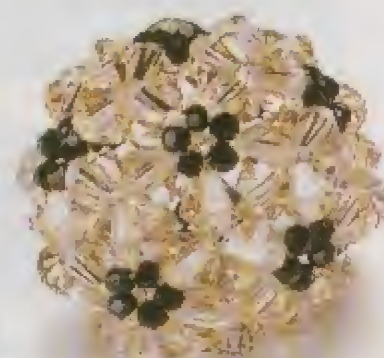
**[16]** Repeat steps 10-12 (figure 12, a-b and g-h).

**[17]** On the black end, string two 4 mms, go through the 2 mm next to the other

This pattern allows you to substitute different sizes and shapes of crystals in place of the 2 mm round and 4 mm bicone crystals. The beaded bead on p. 28 and the black and silver one below use 3 mm bicones in place of the 2 mm rounds and 5 mm flat bicones in place of the 4 mm bicones.



The bead below with black flowers follows the bead sizes in the step-by-step instructions.



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## Clearly Crystals

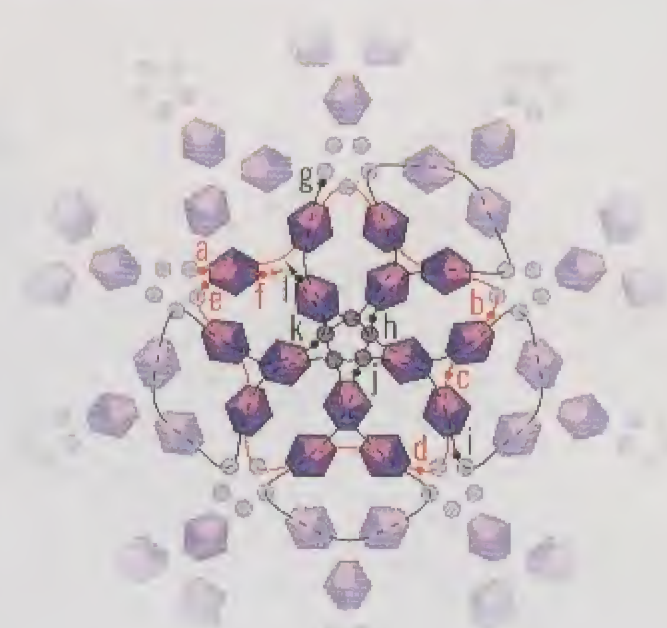


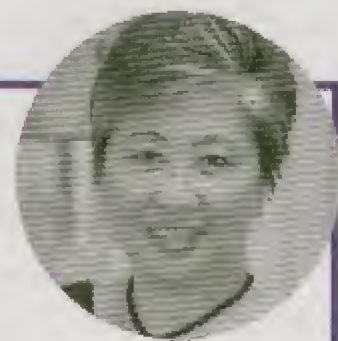
FIGURE 12

cord, the next two outer 4 mms, and the next 2 mm in the adjacent ring (h-i). With the red end, go through the last 4 mm strung (b-c).

**[18]** On the red end, string a 4 mm, and go through the 2 mm next to the other cord (c-d). With the black end, go through the next two outer 4 mms and the next 2 mm in the adjacent ring (i-j).

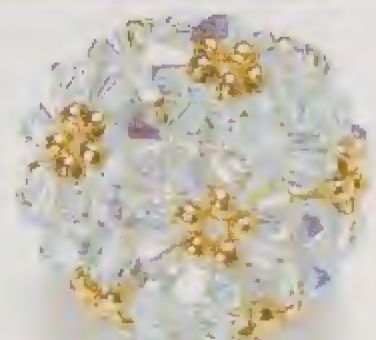
**[19]** Repeat steps 17 and 18 twice (d-e and j-k).

**[20]** With the red end, go through the next 4 mm. Repeat with the black end. The two ends should be next to each other (e-f and k-l). Tie a square knot (Basics, p. 104), and go through a crystal with each end, away from the knot. Dot the knot with glue, wait until it dries, then trim the tails. ●



**Lilian Chen**  
is a frequent contributor to *Bead&Button* magazine. She is excited to be teaching at the 2009 *Bead&Button* Show for the first time. To see Lilian's work, go to [goldgatsby.etsy.com](http://goldgatsby.etsy.com).

You can use 11<sup>0</sup> seed beads in place of the 2 mm round crystals.

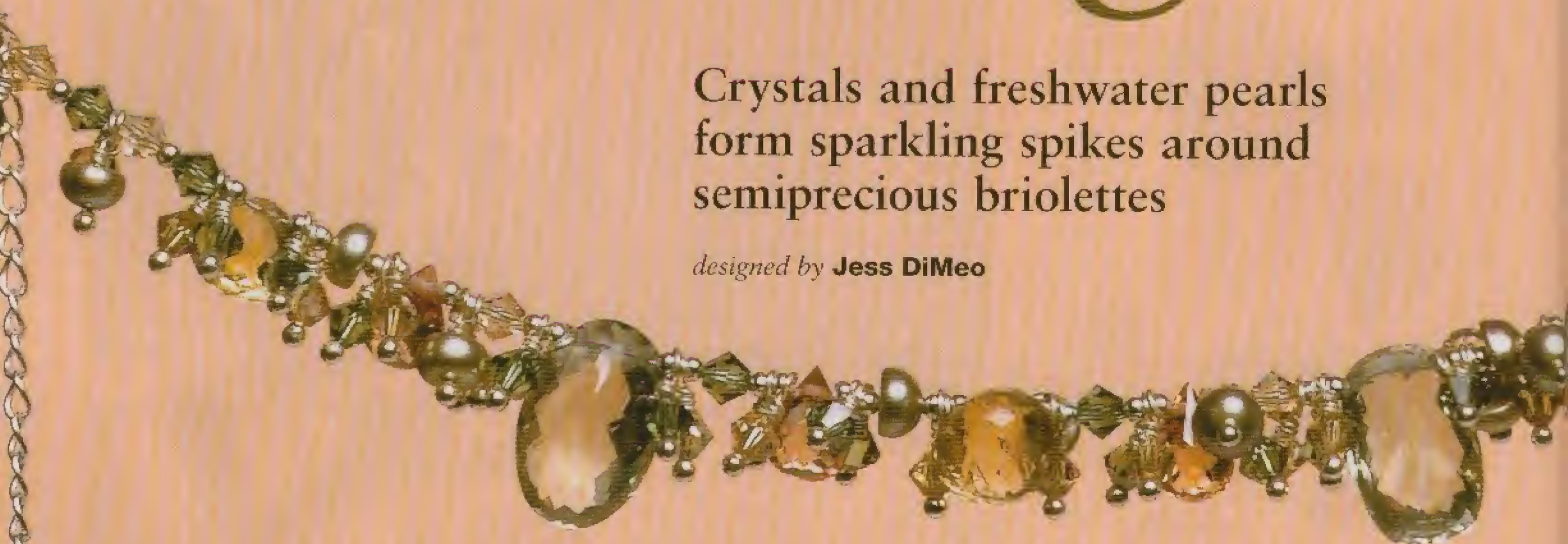




# Dangle delight

Crystals and freshwater pearls form sparkling spikes around semiprecious briolettes

*designed by* **Jess DiMeo**



Exemplify the design principle that a variety of materials and colors creates visual interest. Stringing the components on a single strand of wire also supports the theory that less is more.

## step by step

**[1]** On a head pin, string a 4 mm bicone crystal, and make a wrapped loop (Basics, p. 104). Set the dangle aside. Repeat with 89 4 mm and 30 6 mm freshwater pearls.

**[2]** On your work surface, arrange your briolettes, alternating the size and color of the beads.

**[3]** On a 20-in. (51 cm) piece of beading wire, center the middle briolette from your design.

**[4]** On one side of the briolette, string a 2 mm bead, 2–3 dangles, a 2 mm, a 4 mm, a 2 mm, 2–3 dangles, and a 2 mm. Repeat on the other side of the

center briolette. Mix the bicone and pearl dangles to create a random color and bead combination.

**[5]** String the next briolette on each end.

**[6]** Repeat steps 4 and 5 (photo a), working from the center outward until you have strung all the briolettes. End with step 5.

**[7]** To complete one end of the necklace, string a repeating pattern of a 2 mm, a 4 mm, and two dangles until you have strung all the dangles and your necklace is the desired length. Repeat on the other end.

**[8]** String a 2 mm, a crimp bead, a 2 mm, and half of the clasp. Go back

through the last beads strung, and tighten the wire. Crimp the crimp bead (Basics). Trim the wire. Repeat on the other end. Use chainnose pliers to close a crimp cover over each crimp bead.

**[9]** To add an optional decorative chain to the loop end of the necklace: Cut a 3-in. (7.6 cm) piece of 24-gauge wire, make the first half of a wrapped loop, attach it to the loop half of the clasp, and complete the wraps. String a 4 mm, make the first half of a wrapped loop, and attach it to the last link of a 1–2-in. (2.5–5 cm) piece of chain. Complete the wraps (photo b).

**[10]** On a head pin, string a 4 mm or 6 mm, and make the first half of a wrapped loop. Attach the last link on the other end of the chain and complete the wraps. Repeat twice to attach a total of three dangles to the end of the chain (photo c). ●





Dozens of dangles dance across a dainty necklace. Make a matching bracelet with smaller briolettes.

## materials

necklace 16 in. (41 cm)

- semiprecious, crystal, or cubic zirconia briolettes (Turquoise-String Beads, 508-677-1877, turquoise-stringbeads.com)
- 5 15 x 11 mm (green amethyst)
- 6 9 x 9 mm (citrine)
- 10 9 x 6 mm (cubic zirconia)
- 30 6 mm button pearls
- 40–50 4 mm bicone crystals in each of 3 colors (peridot satin, crystal brandy, crystal verdi)
- 110–140 2 mm sterling silver round beads
- clasp
- 3 in. (7.6 cm) 24-gauge wire (optional)
- 1–2 in. (2.5–5 cm) medium-link sterling silver chain (optional)
- 120 1½-in. (3.8 cm) sterling silver ball-tip head pins (Turquoise-String Beads)
- 2 2 x 2 mm sterling silver crimp beads
- 2 sterling silver crimp covers
- flexible beading wire, .014
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

Visit [BeadAndButton.com/videos](http://BeadAndButton.com/videos) to watch a demonstration of how to make a wrapped loop.



a

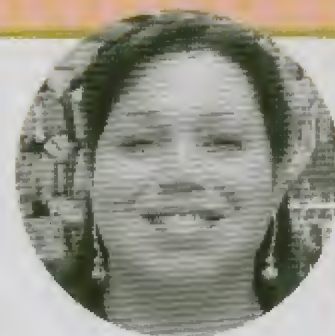


b



c

**Jess DiMeo**  
teaches at  
Turquoise-Stringbeads in  
Fall River, Mass.,  
in the U.S. Contact  
her at [turquoise-stringbeads.com](http://turquoise-stringbeads.com).







CHAIN MAILLE

Mix your favorite anodized aluminum jump ring colors for seasonal interest.

# Color division

Make the move from flat to tubular chain maille  
with one additional step

*designed by* **Miachelle DePiano**



Gravity and tension shape this necklace, holding the jump rings in a tubular configuration. Construct a two-colored flat European 4-in-1 band, then link the edges into a tube. Anodized aluminum jump rings create a lightweight necklace.

## stepbystep

**[1]** Open 108 and close 104 color A 6.4 mm jump rings (Basics, p. 104).

**[2]** Attach four closed A jump rings to an open A jump ring. Close the jump ring (photo a). Set the 4-in-1 jump ring segment aside. Repeat 25 times.

**[3]** To connect two jump ring segments, slide an open A jump ring through four adjacent jump rings in the two segments. Close the jump ring (photo b – note the placement of the purple jump ring). Repeat with the remaining A jump ring segments to form a chain, linking each segment to the previously linked segments.

**[4]** Repeat steps 1–3 with color B jump rings.

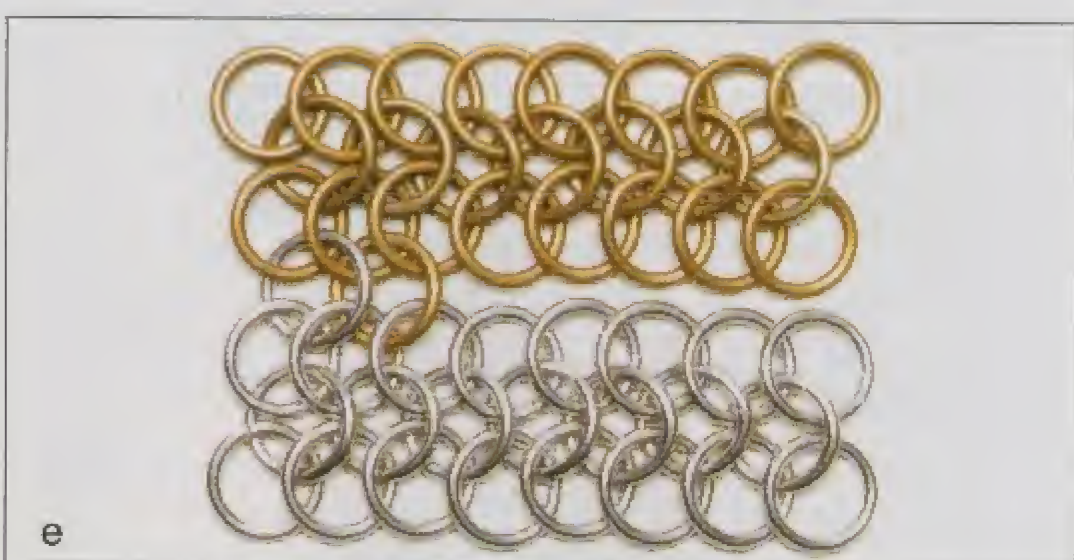
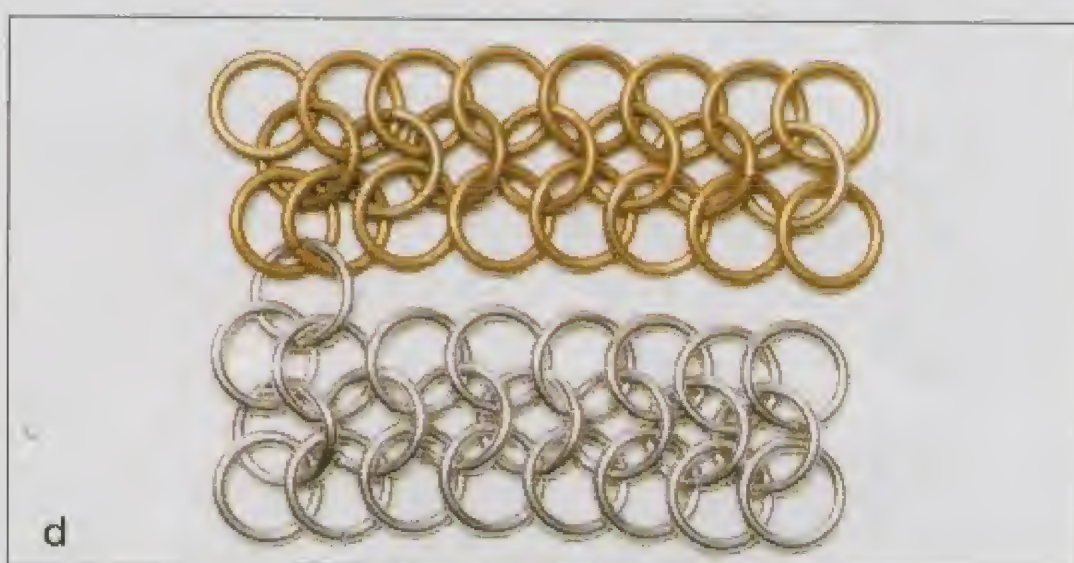
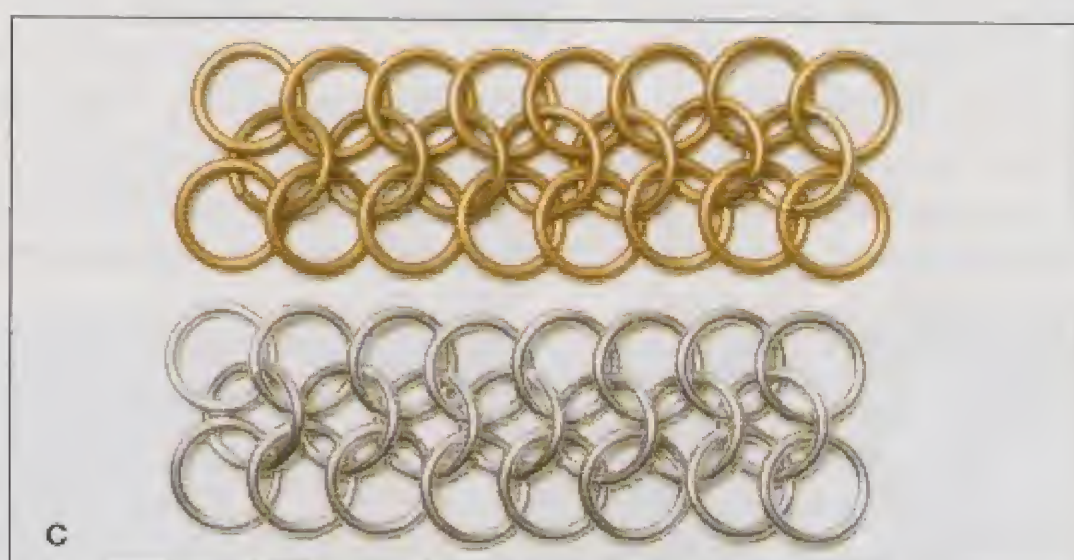
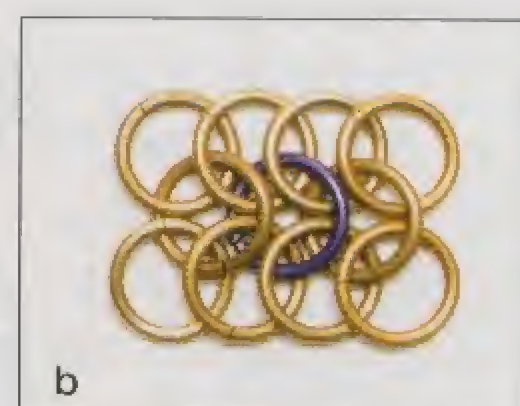
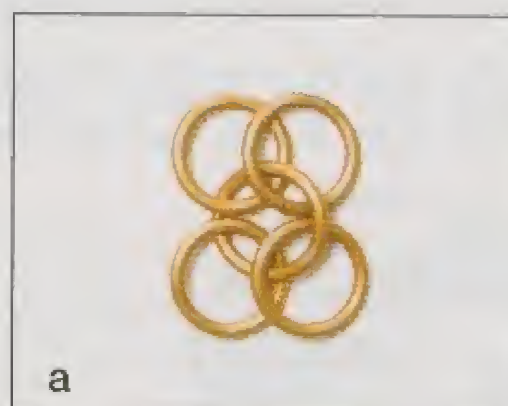
**[5]** Place the A and B jump ring chains side by side (photo c).

**[6]** To connect the chains, slide an open A jump ring through four adjacent jump rings. Close the jump ring (photo d). The jump rings added in this step should have the same alignment as the purple jump ring shown in photo b. Repeat for the length of the chains, alternating an A jump ring with a B jump ring (photo e).

**[7]** Flip the completed chain maille band, and straighten it. This will position the jump rings correctly to form the tube.

### EDITOR'S NOTES:

- To increase or decrease the length of the necklace, add or omit a 4-in-1 jump ring cluster at the end of each color A and B chain. This will adjust the length by approximately ½ in. (1.3 cm). Six jump rings are needed for each additional jump ring cluster.
- Vary the color of the connecting jump rings in steps 6 and 9 for interest. For example, alternate an A jump ring with three B jump rings. – Lynne





**[8]** Cut a ½ x 8-in. (1.3 x 20 cm) strip of paper, and lay it on the chain maille band (photo f). Fold each edge of the band over the paper strip. Slide a toothpick through five or six edge jump rings to stabilize them (photo g).

**[9]** Slide an open B jump ring through four adjacent edge jump rings. Close the jump ring (photo h). Slide an open A jump ring through the next unattached edge jump ring, the next two adjacent edge jump rings attached in the previous connection, and the next unattached jump ring. Close the jump ring (photo i). Repeat for the length of the band, following the alternating color sequence. After you attach five or six connecting jump rings, remove the paper strip. Slide two toothpicks through the four end jump rings, and pull gently to form a tube. You will be able to

see where the next connecting jump ring needs to be placed (photo j).

**[10]** On one end, slide an open B jump ring through an end A and B jump ring. Close the jump ring (photo k). Repeat with a second open B jump ring.

**[11]** Slide an open B jump ring through the pair of B jump rings attached in

step 10. Close the jump ring (photo l).

**[12]** Repeat steps 10 and 11 on the other end using open A jump rings.

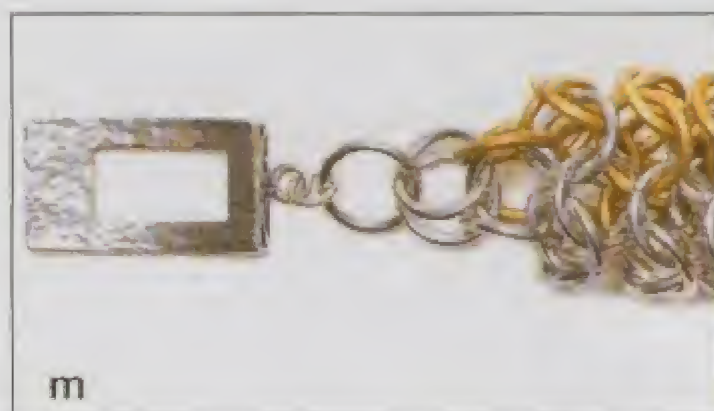
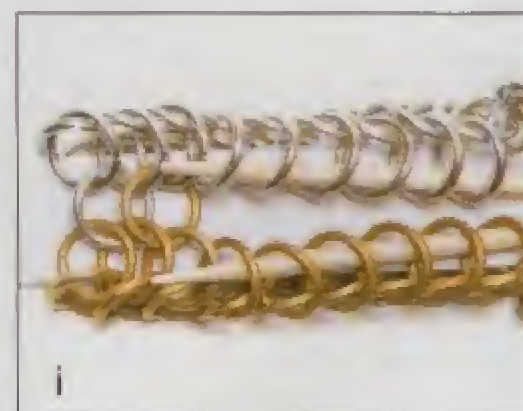
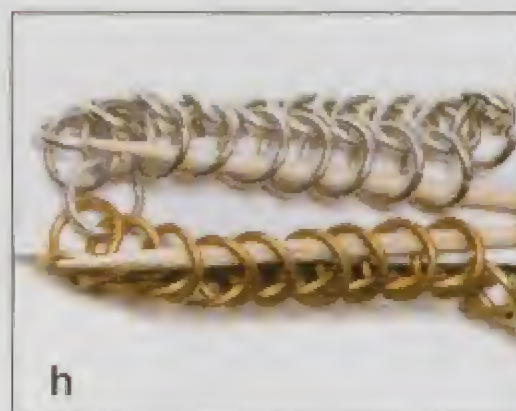
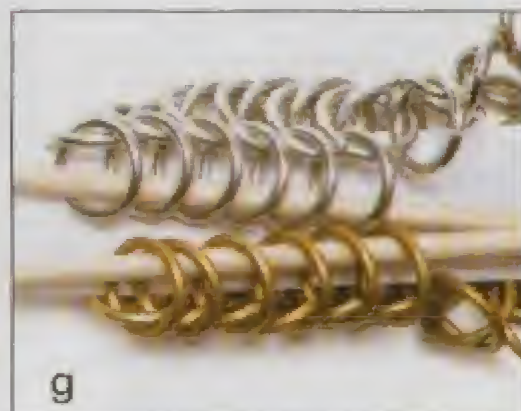
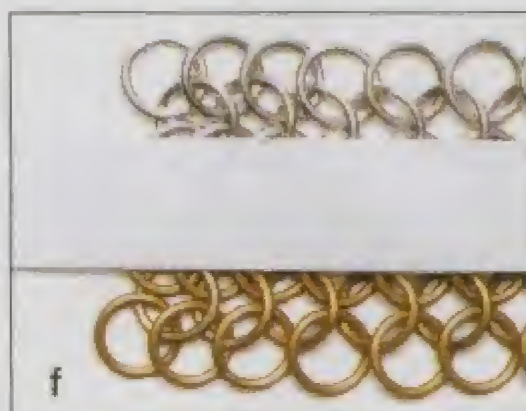
**[13]** Open a 3 mm jump ring, and attach a single end jump ring and half of the clasp. Close the jump ring (photo m). Repeat on the other end. ●

To see other projects designed by Miachelle that have been featured in *Bead&Button*, visit [BeadAndButton.com/projects](http://BeadAndButton.com/projects), and search by her name.

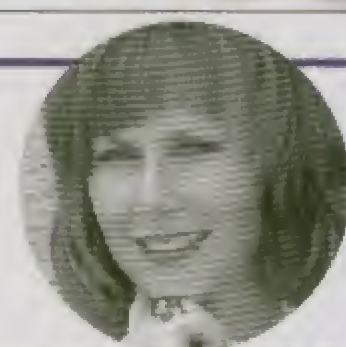
## materials

necklace 17½ in. (44.5 cm)

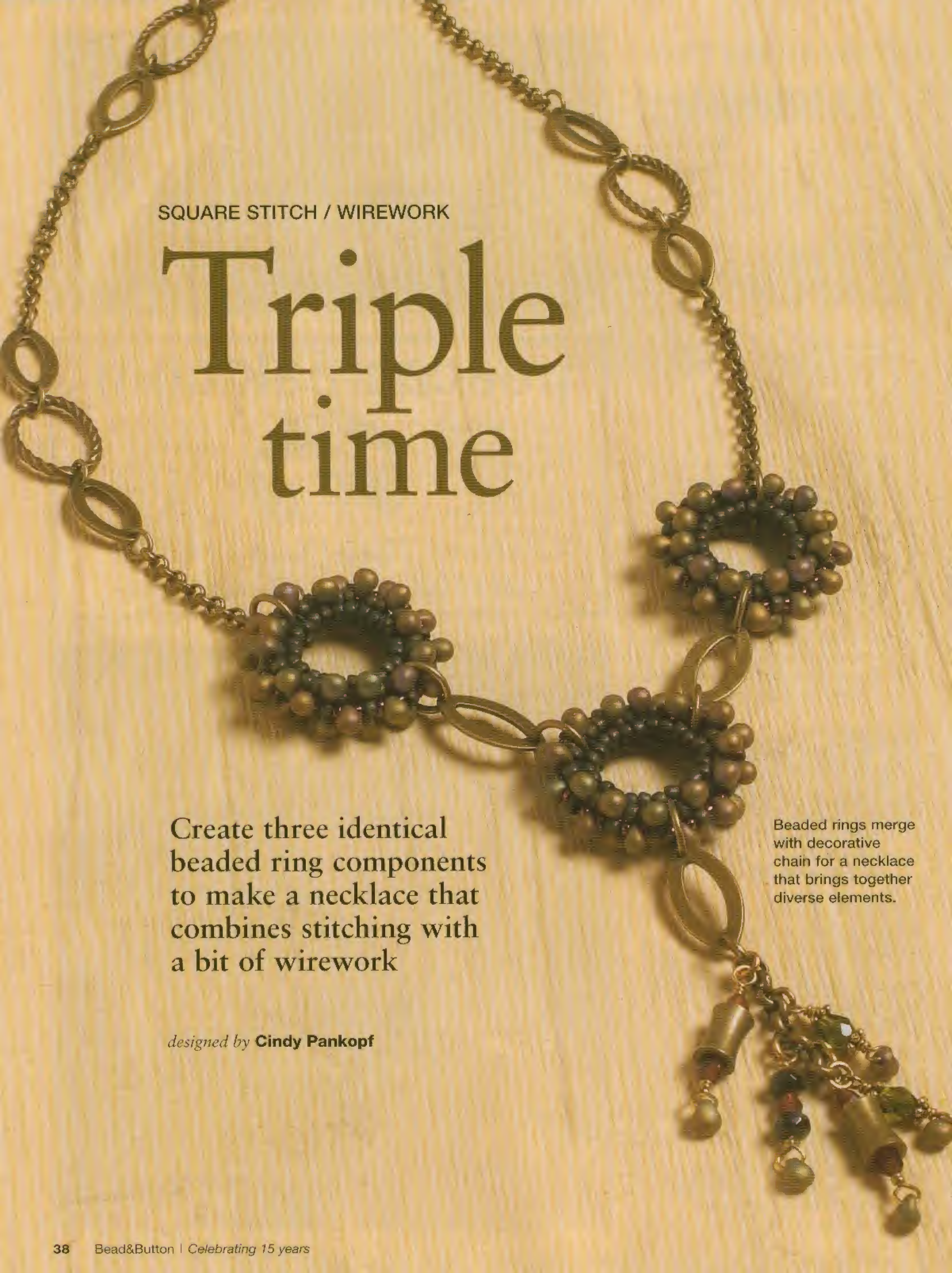
- clasp
- jump rings
  - 212 6.4 mm inside-diameter (ID), 18-gauge anodized aluminum in each of 2 colors: A, B (Blue Buddha Boutique, 773-478-3767, [bluebuddhaboutique.com](http://bluebuddhaboutique.com))
  - 2 3 mm ID, 20-gauge sterling silver
- 2 pairs of chainnose pliers
- ½ x 8-in. (1.3 x 20 cm) strip of paper
- 2 toothpicks



*Miachelle DePiano lives in Gilbert, Ariz., in the U.S. Visit her Web site, [cosmopolitanaccessories.net](http://cosmopolitanaccessories.net), to see more of her work, or contact her at [cosmoaccessories@cox.net](mailto:cosmoaccessories@cox.net).*





A necklace is displayed on a light-colored wooden surface. It features a chain of oval links, three beaded rings, and a tassel. The beaded rings are made of small, dark, round beads. The tassel is made of various beads and a small bell. The necklace is laid out in a loose, winding pattern across the page.

SQUARE STITCH / WIREWORK

# Triple time

Create three identical beaded ring components to make a necklace that combines stitching with a bit of wirework

*designed by* **Cindy Pankopf**

Beaded rings merge with decorative chain for a necklace that brings together diverse elements.



Stitched rings act as links in a chain for a textured necklace that lets you use needles and pliers. Repeating different styles of links in a decorative chain creates a pattern that pulls it all together.

## step by step

### Beaded rings

**[1]** On 2 yd. (1.8 m) of conditioned thread or Fireline, center 24 11° seed beads, and tie them into a ring with a square knot (Basics, p. 104). Sew through the first two beads again (figure 1, a-b).

**[2]** Pick up two 11°s, and sew through the two 11°s your thread exited and the two new 11°s again (b-c). Pick up two 11°s, and sew through the next two 11°s in the previous round and the two new 11°s (c-d). Continue around, working in square stitch (Basics), and end by sewing through the first two 11°s added in this round (d-e).

**[3]** Pick up two 11°s, and sew through the two 11°s your thread exited and the two new 11°s again (figure 2, a-b). Pick up a fringe drop and two 11°s, and sew through the next two 11°s in the previous round, and the two 11°s just picked up (b-c). Continue around in modified square stitch, picking up a drop and two 11°s for each stitch (c-d). Pick up a drop, and sew through the first two 11°s added in this round (d-e).

**[4]** Repeat step 3 with the tail, stitching a round of drops and 11°s off the first round. The drops should align around the edges.

**[5]** With your thread exiting a pair of 11°s, pick up a 15° seed bead, a drop, and a 15°, and sew through the two 11°s your thread exited and the three beads just added (figure 3, a-b). Pick up an 11°, and sew through the next drop bead in the previous round and the 11° just added (b-c). Repeat around, and sew through the first three beads added in this round. End the thread (Basics).

**[6]** With the remaining thread exiting a pair of 11°s on the other edge, sew through the corresponding 15°, drop, and 15° added in step 5. Sew through the five beads again, and continue through the next 11° added in the previous step. Sew through the adjacent drop and the 11°. Work around the ring using a square stitch thread path, sewing through the beads previously added (figure 4). End the thread.

**[7]** Repeat steps 1-6 to make two more beaded rings.

### Necklace assembly

**[1]** Open an 8 mm jump ring (Basics), and slide it between the two inner and three outer rounds of a beaded ring. Attach a large decorative chain link, and close the jump ring. Repeat twice, for a total of three links spaced equally around the ring (photo a).

### materials

necklace 24 in. (61 cm)

- 10-15 3-8 mm accent beads or spacers
- 5 g 3 mm fringe drops
- 5 g 11° seed beads
- 2 g 15° Japanese seed beads
- lobster claw clasp
- 10 in. (25 cm) 24-gauge wire
- 20 in. (51 cm) decorative chain, plus 3 additional decorative chain links
- 7 8 mm outside diameter (OD) jump rings
- 3 5 mm OD jump rings
- 5 3 mm OD jump rings
- Fireline 8 lb. test
- beading needles, #12
- chainnose pliers
- roundnose pliers
- wire cutters



a

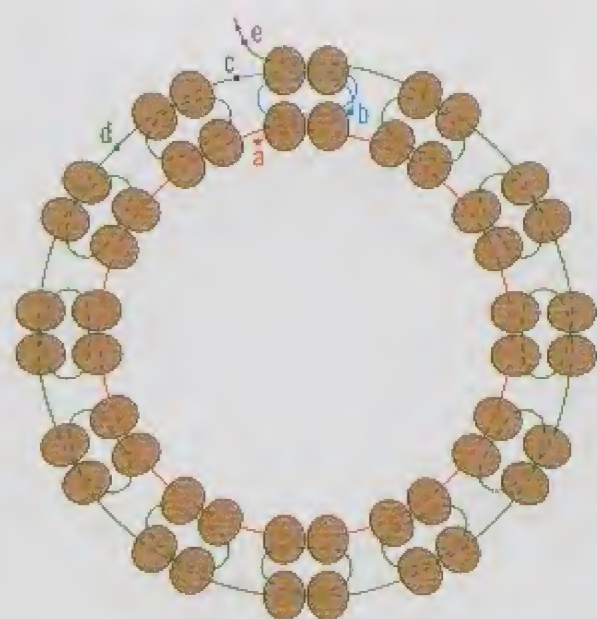


FIGURE 1



FIGURE 2



FIGURE 3

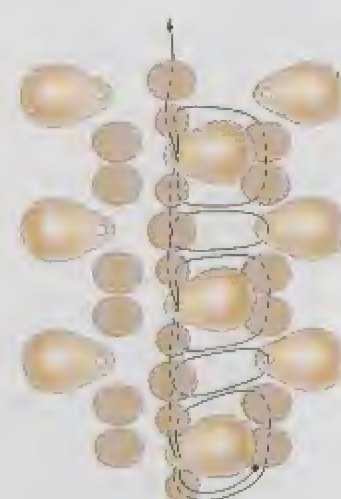
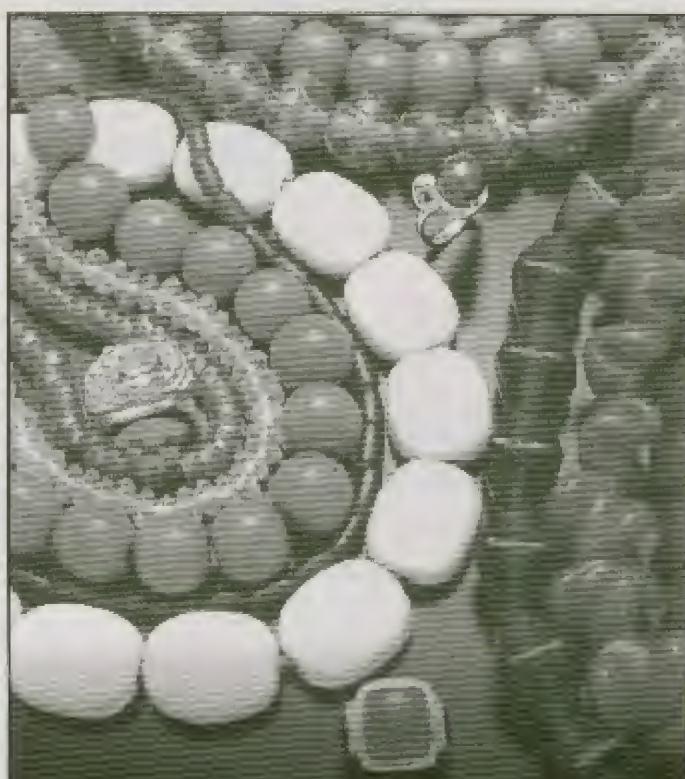


FIGURE 4





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**[2]** Open an 8 mm jump ring, attach the other end of a decorative link from step 1 and a beaded ring, and close the jump ring. Repeat with the remaining beaded ring.

**[3]** Cut a 9-in. (23 cm) piece of decorative chain. Open an 8 mm jump ring, slide it through one of the beaded rings, directly across from the decorative link, and attach the end link of the chain. Close the jump ring.

**[4]** Repeat step 3, attaching the chain to the other beaded ring (photo b).

**[5]** Open a 5 mm jump ring, attach the lobster claw clasp and the end link of the chain from step 3, and close the jump ring. Open a 5 mm jump ring, attach the end link of the other chain, and close the jump ring.

**[6]** Cut a 2-in. (5 cm) piece of 24-gauge wire, and make the first half of a wrapped loop (Basics). Slide a drop into the loop, and complete the wraps. String two to five accent beads and spacers, and make the first half of a wrapped loop. Slide a 3 mm jump ring into the loop, and complete the wraps (photo c). Repeat to make a total of five dangles

**[7]** Cut a 1-in. (2.5 cm) piece of chain. Open the jump rings of four of the dangles, and attach them along the length of the chain, starting with an end link. Close the jump rings. Open a 5 mm jump ring, attach the remaining dangle, the other end link of the chain, and the decorative link at the bottom of the necklace. Close the jump ring (photo d). ●

**Cindy Pankopf** teaches beading at Brea Bead Works in Brea, Calif., in the U.S., and is a senior instructor for Art Clay Silver. She'll be teaching at the 2009 Bead&Button Show. She is the author of the upcoming book *BeadMaille™*, which will be available in 2010. Visit her Web site, [cindypankopf.com](http://cindypankopf.com), to see more of her work, or e-mail her at [info@cindypankopf.com](mailto:info@cindypankopf.com).





# Light transparency & motion

by Diane Fitzgerald

In part 3 of this series, I will discuss three elements of design that are very important yet easy to overlook as we assemble our jewelry.

## Shedding light on light

We know that light can affect our moods. In sunlight, we are likely to feel happy and energetic, while a cloudy day may bring on lethargy. Light can affect our beads as well, but in different ways.

Light reflects off of objects and into our eyes, allowing us to see. The sparkle or flash of faceted-glass beads is just one example of the mystery and magic of light that makes these beads so appealing.

The color of light will change the appearance of our beadwork. Full sunlight has a wide spectrum of color and will give a true color reflection. Some fluorescent light may shift colors toward blue tones. Moonlight tends

to wash out color and makes everything appear in shades of white or gray, suggesting an eerie quality.

In general, it is a good idea to select beads in daylight, but interesting effects may result from selecting beads in the light in which they will be viewed. For example, if beads will be worn during an intimate candlelit dinner, use low light to select the colors.

Light also creates highlights and shadows on surfaces with depressions and contours such as we find in beadwork. If we are stitching a flat surface of beadwork, we may want to create the appearance of highlights or shadows with the bead colors we choose, giving the illusion of dimensionality.

Bead surfaces reflect light differently, depending on their molecular structure. Pearls have a subtle sheen, while some shells reflect a rainbow of colors. The gemstone tigereye exhibits silky bands of luminescence called chatoyancy.

Beads with an iridescent finish appear in a range of colors from blue and green to gold and magenta, similar to an oil slick on water. CRYSTALLIZED™ - Swarovski beads come in a wide range of light-reflecting finishes with names to suggest their effects: starlight, purple haze, Aurora Borealis (AB), satin, and golden shadow.

## Transparent intentions

Transparency is the ability of light to pass through an object so that images are perceived as being behind it or below its surface. This element of design is most apparent with glass and plastic beads.

For example, many glass-bead makers today create intriguing compositions that are encased in clear glass, giving the effect of seeing the inside of the bead through a window or under water.

We can also see the effects of transparency in our use of stringing material. Thread or cord color that shows through beads will change the perceived color of the glass (even opaque glass) and provides an additional design element to consider.

*Diane Fitzgerald is an internationally recognized teacher, designer, and author. She received the 2008 Excellence in Bead Artistry Award at the Bead&Button Show and taught one of the show's Master Classes in 2007. Diane has written 10 beading books. Her latest book, Shaped Beadwork, was published in March 2009. Diane teaches classes at many locations, which are listed on her Web site, [dianefitzgerald.com](http://dianefitzgerald.com). You can read more about Diane at [BeadAndButton.com/15](http://BeadAndButton.com/15).*





## Two types of motion

Motion is movement or the process of relocating an object over time. Motion catches our attention and engages our thinking as we consider the direction of movement and how it relates to surrounding objects.

We can consider two types of motion in our beadwork. The first is actual movement, which results when a string of beads is tethered at only one end, as with fringe, a pendant, or an earring.

The other type of motion we find in beadwork is suggested movement, such as the path that our eye follows along a string of beads as it moves from element to element, or the more subtle motion of growth, as in a necklace resembling vines with leaves and flowers.

Suggested movement may be expressed through repetition, gradation, or other visual effects. Repeating shapes may suggest the flutter of wings, and gradation

may suggest advancing or receding movement. Sometimes movement is suggested by positioning an element diagonally so that it appears ready to fall or sway.

## Part 3 of 6

Diane is halfway through her yearlong design series. Look for her fourth installment in the August 2009 issue of *Bead&Button*.

## Putting it all together

So how are light, transparency, and motion related? As our beads move, light bounces off the surface and catches our eye. Transparency depends on a surface that light can penetrate. And when we change the angle from which we view a piece, new design features are revealed.

Here are some exercises to help you practice observing the interaction of light, transparency, and motion.

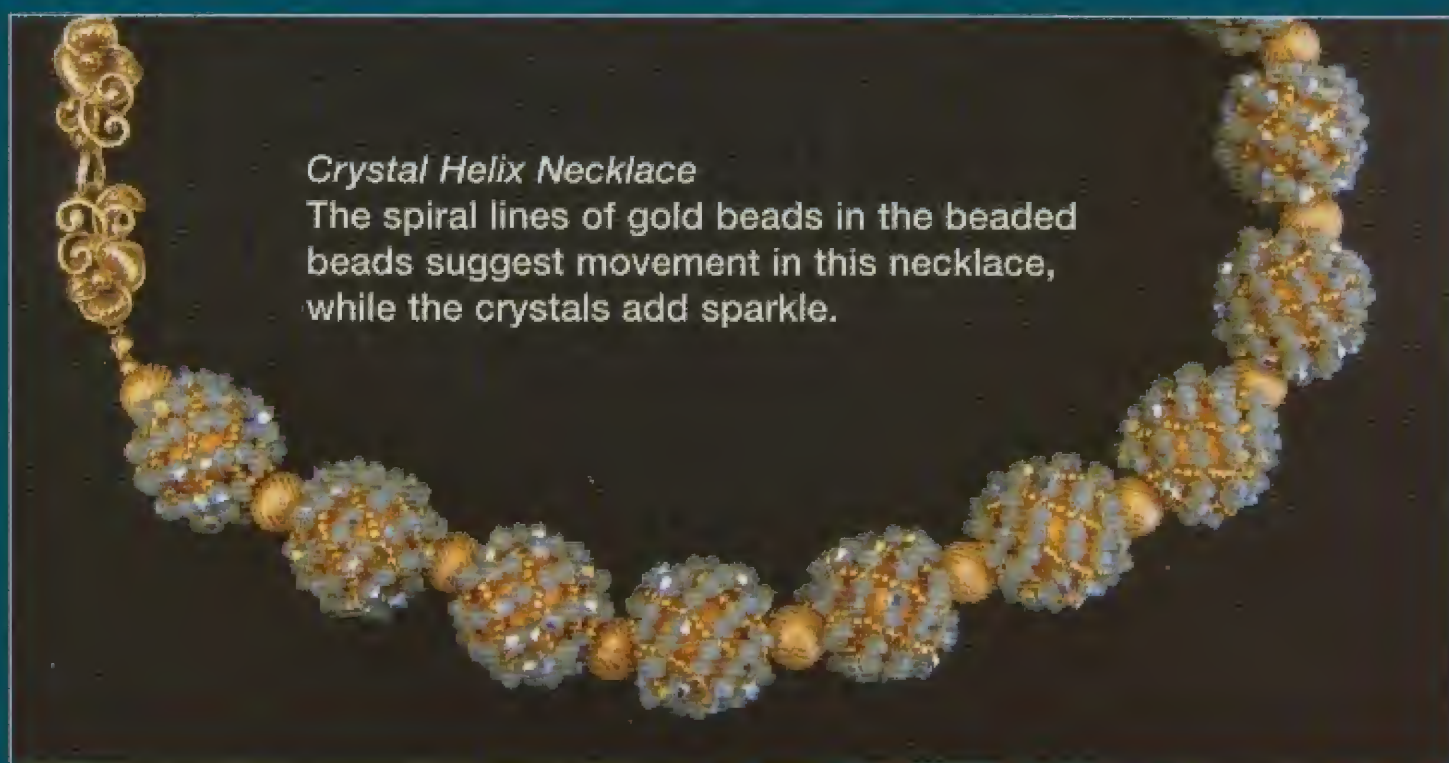
**1** Study the stitched pieces in the book *Masters: Beadweaving*, by Carol Wilcox Wells, and strung jewelry in *Beadazzled*, by Penelope Diamanti, to identify examples of light, transparency, and motion.

**2** Make small samples of peyote stitch with seed beads, carry them with you in your purse, then look at them in different lights. How does the appearance of the samples change in each light?

**3** Make a list of 10 words that describes each of the elements light, transparency, and motion. Word association will help you identify these concepts more readily and include them in your own beadwork. ♦

[www.beadandbutton.com](http://www.beadandbutton.com) Did you miss part 2 of Diane's six-part series? You can order the April issue at [BeadAndButton.com](http://BeadAndButton.com). Click the Magazines tab, then Back Issues.

## Design elements in action



*Crystal Helix Necklace*

The spiral lines of gold beads in the beaded beads suggest movement in this necklace, while the crystals add sparkle.

Photos by Diane Fitzgerald



*Crystal Bonbons*

These beaded delicacies catch the light and sparkle as the viewer moves around them.



*Underwater Bead*  
by Fred Rossi

One almost expects a mermaid to peek from behind one of the shells below the transparent surface of this bead.



*Tie-One-On Necklace*

Each dangle of shells and seed beads creates movement. The flash of colors in the shells is an example of chatoyancy, a luminescent form of light.



# Flight of the butterfly

Combine gemstones, pearls, and several types of wire for a pendant as eye-catching as its inspiration

designed by **Nina Lara Novikova**

I love the way crystals and pearls bring out the many colors in gemstones. Creating this butterfly pendant allowed me to showcase the natural beauty of these lovely lapis stones and peacock-colored pearls.

## step by step

**[1]** Use the **figure** as a guide, and lay out your beads on the Wig Jig in the butterfly shape: The two large gemstones form the bottom wings, the 6 mm beads form the body, and the small gemstones and 6 mm pearls together form the upper wings. Position the pegs in the Wig Jig around the stones (**photo a**). Keep in mind that the square wire, which will be shaped without using the pegs, should fit loosely around the beads, and the twisted wire, which will be shaped using the pegs, needs to lie outside of the square wire, with a 2–3 mm gap on the edges of the wings. Once the pegs are in place, remove the beads.

**[2]** Cut a 26-in. (66 cm) piece of twisted

wire. Leave a 3½-in. (8.9 cm) tail, and wind the wire under the top center peg (**figure 1**). Twist the wire around the pegs as shown in the figure, using the natural curves in the wire to form the wing shapes (**photo b**). Tape the wings to the Wig Jig surface.

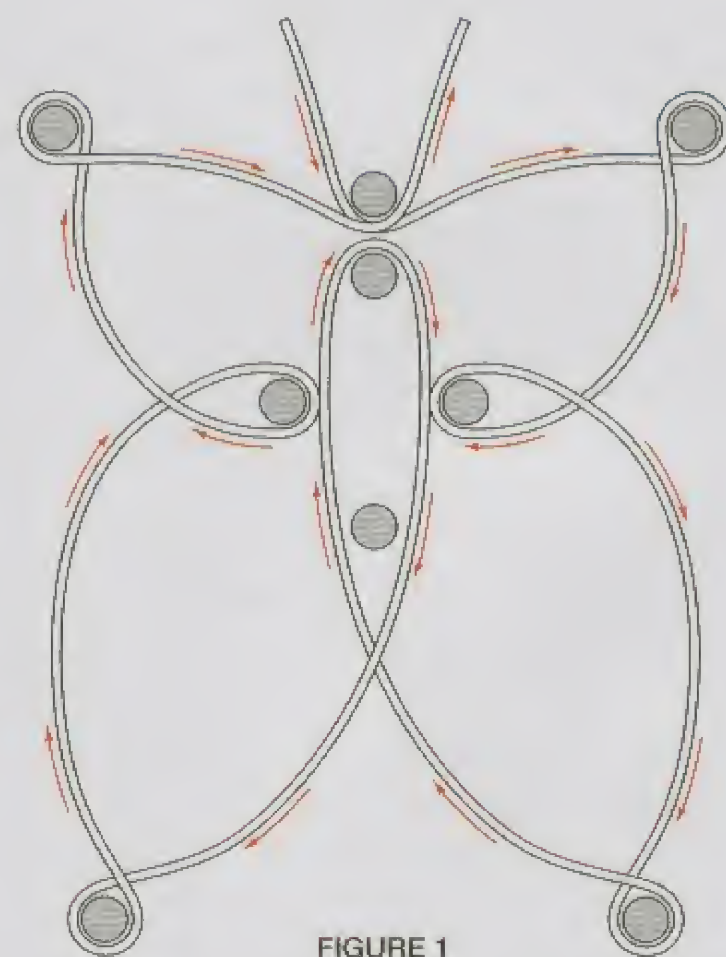
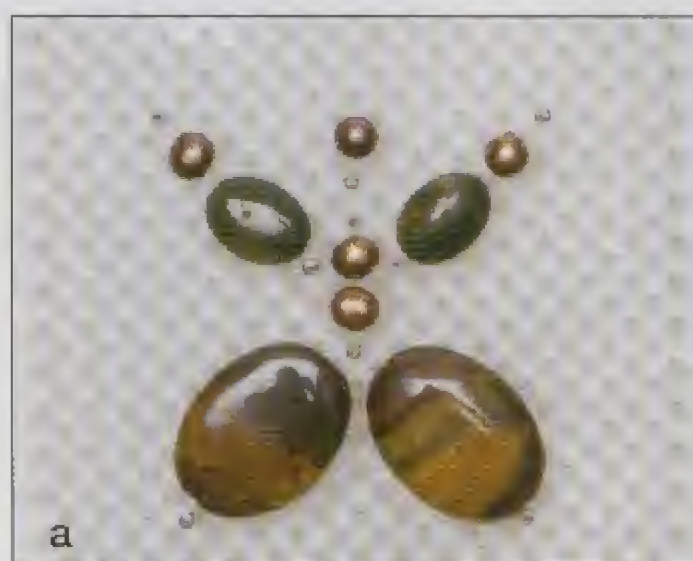


FIGURE 1







The curving wings of a butterfly make a natural-looking home for beautiful oval gemstones and lustrous pearls.



## materials

pendant 3¼ x 2⅞ in. (8.3 x 6 cm)

- 2 37 x 20 mm (large) flat oval gemstone beads
- 2 15 x 10 mm (small) flat oval gemstone beads
- 5 6–7 mm round button pearls and/or gemstones
- 14–20 4 mm bicone crystals
- 14–24 3 mm pearls and/or gemstones
- 20 in. (51 cm) 20-gauge square wire, gold-filled
- 26 in. (66 cm) 20-gauge twisted wire, sterling silver
- 12 in. (30 cm) 26-gauge round wire, sterling silver
- 39 in. (.99 m) 28-gauge wire, sterling silver
- 2 jump rings
- chainnose pliers
- roundnose pliers
- wire cutters
- tape
- Wig Jig



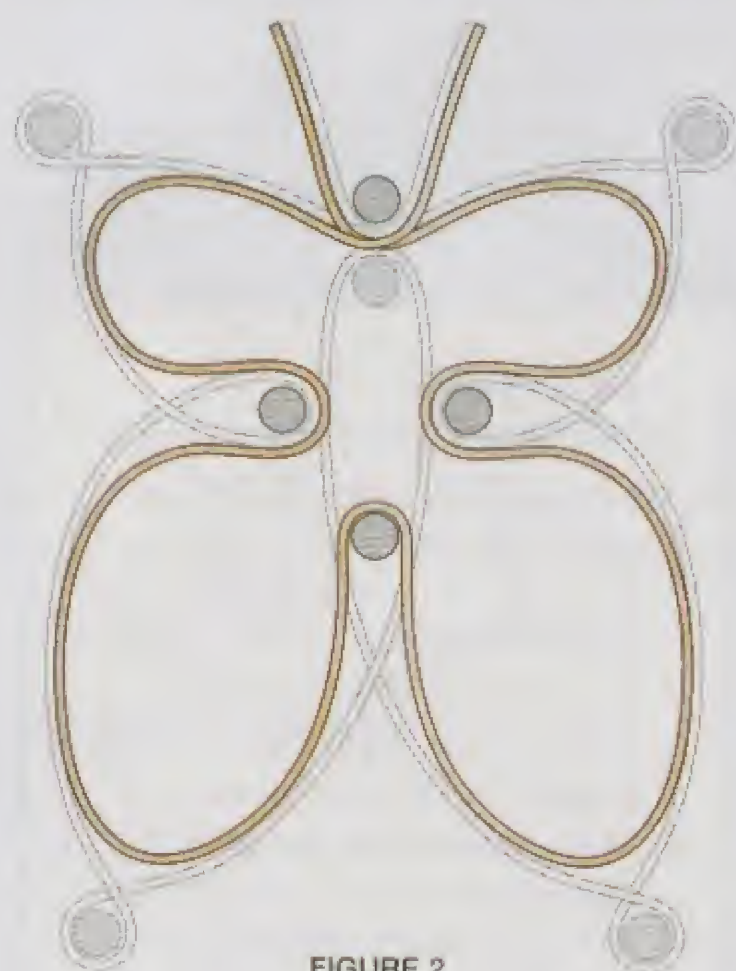
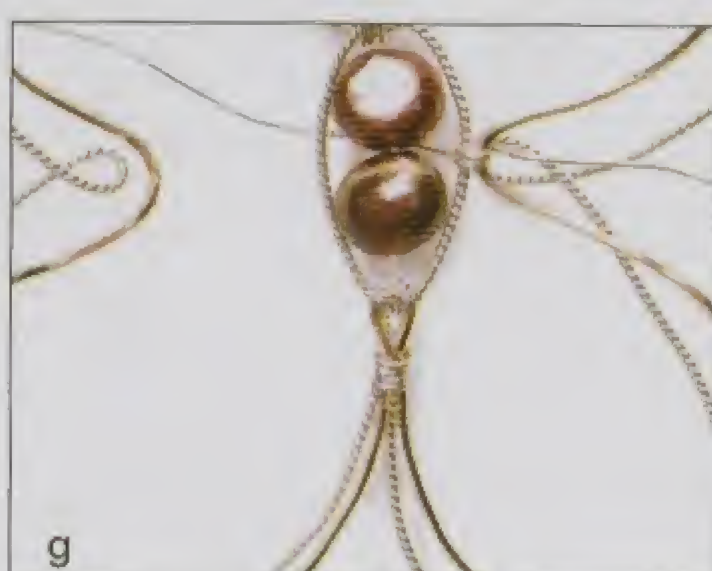


FIGURE 2

**[3]** Cut a 20-in. (51 cm) piece of square wire, and align one end with the tail of the twisted wire from step 2. Curve the wire under the center peg. Following the path of the twisted wire, shape the square wire to lie inside the wings formed by the twisted wire (photo c and figure 2). Tape the wires together, and remove them from the Wig Jig.

**[4]** Cut a 3-in. (7.6 cm) piece of 26-gauge round wire. Coil the wire tightly around the square and twisted

wires where the twisted wire crosses over itself in the center of the butterfly (photo d). Trim the tails, and press to the underside of the butterfly.

**[5]** Cut a 5-in. (13 cm) piece of 26-gauge wire. Carefully position the four tails above the center twisted-wire loop, and coil the 26-gauge wire tightly around the point where they meet (photo e). String two 6 mm pearls on the long tail, and coil the wire around the square-wire loop at the bottom of the body (photo f). Trim the tails, and press the ends to the underside.

**[6]** Cut a 2-in. (5 cm) piece of 26-gauge wire. On one side of the butterfly, align the twisted wire and square wire with the center loop where the upper and lower wing meet. Tightly coil the 26-gauge wire around the meeting point (photo g). Trim the tails, and press the ends to the underside of the butterfly. Repeat on the other side.

**[7]** Cut a 5-in. (13 cm) piece of 28-gauge wire, and fold it in half. Position the fold over the coil at the top of the butterfly, so the tails point up. Wind each tail over the coil once, bring the tails back together, and string a 6 mm bead over both wires. Separate the wires, and string a 3 mm pearl on each wire. Trim each tail short, and use roundnose pliers to create a hook

or spiral to hold the 3 mms in place.

If you can't fit both wires through the 6 mm bead, twist the wires together once, string the 6 mm over one wire, and guide the other wire across the back of the bead. Twist the wires together above the 6 mm, and add the 3 mms as above (photo h).

**[8]** Cut a 5-in. (13 cm) piece of 28-gauge wire, and coil one end around the center loop of the butterfly, between the bottom and side joins. String the large oval gemstone on the wire (photo i). Coil the wire around the square wire at the other end of the bead. String a 3 mm pearl, and coil the wire where the twisted wire crosses over itself. String a 4 mm bicone crystal, position the bead over the loop at the tip of the wing, and coil the wire around the twisted wire (photo j). Trim the tails, and press the ends to the underside. Repeat on the other side with the second large oval gemstone.

**[9]** Cut a 4-in. (10 cm) piece of 28-gauge wire, and coil one end around the center loop of the butterfly between the top and side joins. String the small oval and a 6 mm, and coil the wire around the square wire. String a 3 mm, and coil the wire around the twisted wire where it crosses over itself. String a 4 mm, and coil the wire around





*Nina Lara Novikova, of Kirkland, Wash., in the U.S., has been designing jewelry for more than seven years, and loves working with wire and gemstones because of the bold and colorful design possibilities. You can see more of her work on her Web site, [ninalara.com](http://ninalara.com).*



**DESIGNER'S NOTE:** I think using a Wig Jig makes it easier to create symmetrical curves and loops, but you can make the butterfly with a pair of roundnose pliers and your fingers, if desired.

**EDITOR'S NOTE:** The lengths of wire you use to make this piece depend on your wirework experience. I used pieces that were 1–2 in. (2.5–5 cm) longer than those used by Nina. Beginner wireworkers may need to work with longer pieces, and expert wireworkers may use shorter pieces. Shorter pieces have the advantage of wasting less wire when you trim the tails, but long pieces are easier to manipulate around the frame to form coils. – Lesley

the twisted wire at the tip of the wing (photo k). Trim the tails, and press the ends to the underside. Repeat on the other side.

**[10]** Cut an 8-in. (20 cm) piece of 28-gauge wire. Coil one end of the wire around the square and twisted wires on the inside of a lower wing. Pull the wire tight across the back of the butterfly, under the large oval, and coil the wire around the square wire (photo l).

**[11]** String a 3 mm, and coil the wire around the twisted wire. String a 4 mm, and coil the wire around the square wire. Repeat until you reach the point where the twisted wire crosses over itself, and coil the wire around the crossing (photo m).

**[12]** On the upper wing, add an

alternating pattern of 3 mms and 4 mms between the square and twisted wires as in step 11, filling in the edge as desired. Pull the wire tight across the back of the wing, and coil the wire around the square and twisted wires on the opposite side of the wing (photo n). Trim the tails, and press the ends to the underside.

**[13]** Repeat steps 10–12 on the other side of the butterfly.

**[14]** Using roundnose pliers, coil the twisted- and square-wire tails above the head together to make spirals for the antenna (photo o).

**[15]** Open two jump rings (Basics, p. 104), attach each jump ring to an antenna or the top of a wing, and close the jump rings. •



Front and center:  
Draw attention to a  
clasp by making it the  
main design element.



HERRINGBONE STITCH / PEYOTE STITCH

# Eye OF THE twister

The rivoli in the center of an embellished peyote bezel serves double-duty — as a clasp and a focal point

*designed by* **CJ Bauschka**



Choose cylinders and seed beads in contrasting colors to play up the twist of a herringbone rope. Using two different types of beads adds dimension, with the texture accentuating the contrast.

## stepbystep

### Rope

**[1]** On a comfortable length of Fireline, pick up four 11° cylinder beads, leaving a 6-in. (15 cm) tail. Tie the working thread and tail with a square knot (Basics, p. 104). Sew through all four beads again, and position them so you have two stacks of two cylinders side by side.

**[2]** Picking up two cylinders per stitch, work in ladder stitch (Basics) to make a ladder that is eight stacks long. To form a ring, sew through the first stack and the eighth stack again (photo a).

**[3]** Working in tubular herringbone stitch (Basics), pick up a cylinder and an 11° seed bead, and sew down through the next cylinder and up through the following cylinder in the previous round. Repeat around the ring, and step up through the first cylinder added in the new round (figure 1).

**[4]** Working in twisted tubular herringbone stitch (Basics), and following the color pattern established in round 3, continue stitching until the rope is about 17 in. (43 cm) long, ending and adding thread (Basics) as needed. Fold the rope in half to test the size, and add or remove rounds as needed.

**[5]** Work two rounds in twisted tubular herringbone stitch with cylinders. Work a ladder stitch thread path through the last two rounds to snug up the beads. Do not end the working thread or tail.

### Slide tube

**[1]** On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics), leaving a 6-in. (15 cm) tail. Pick up six cylinders, and work in flat even-count peyote stitch (Basics) for 48 rows to make a panel that is six cylinders wide with 24 cylinders on each straight edge (figure 2).

**[2]** Remove the stop bead, and zip up (Basics) the edges to form a tube. End the thread and tail.

**[3]** Fold the herringbone rope in half, and slide the peyote tube over both ends (photo b).

### Rivoli bezel

**[1]** On 1½ yd. (1.4 m) of Fireline, pick up an alternating pattern of a cylinder and an 11° for a total of 36 beads, and tie the beads into a ring with a square knot. Sew through the first cylinder and 11° (figure 3, a–b).

**[2]** Pick up a cylinder, skip the next cylinder in the ring, and sew through the following 11° (b–c). Continue

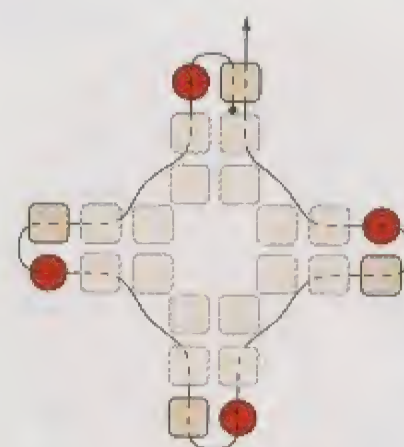


FIGURE 1

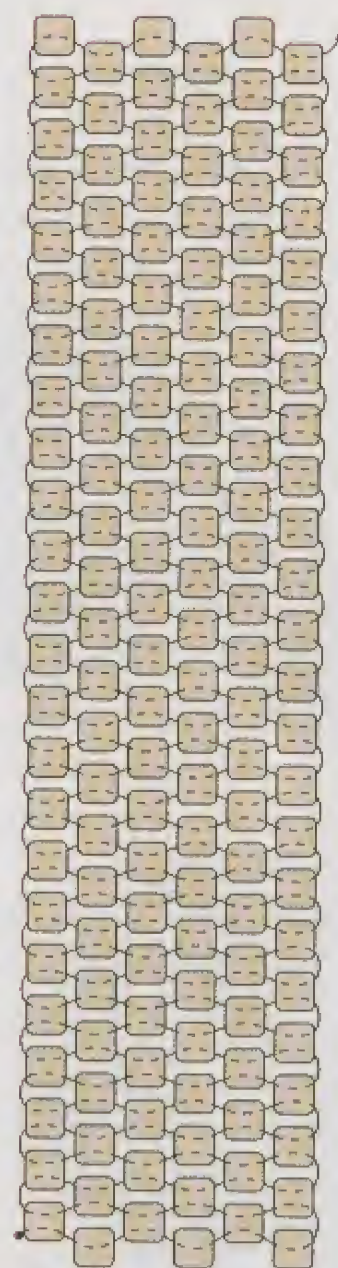


FIGURE 2

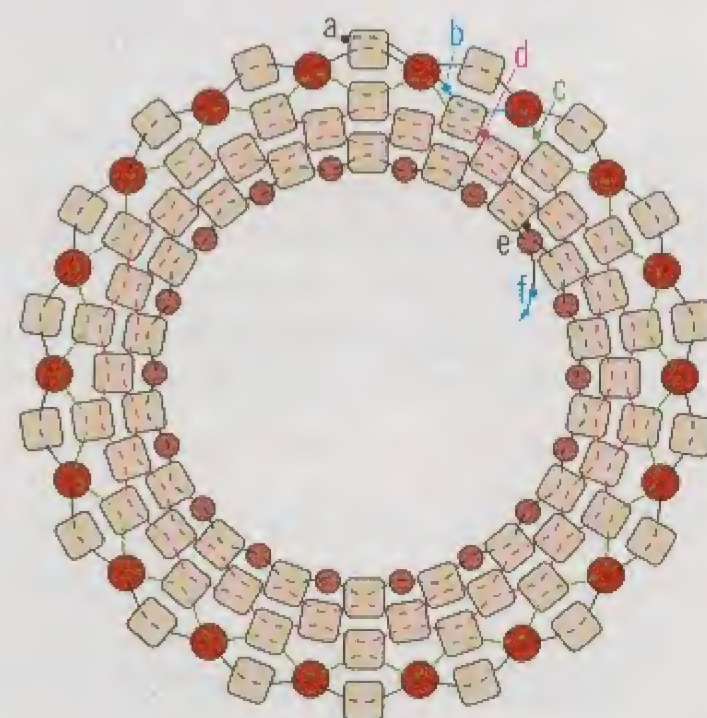


FIGURE 3

### materials

bracelet 8¾ in. (22.2 cm)

- 14 mm rivoli
- 9 4 mm bicone crystals
- 10–15 g 11° cylinder beads
- 12–18 g 11° seed beads
- 1 g 15° seed beads
- Fireline 6 lb. test
- beading needles, #12

### DESIGNER'S NOTE:

Adjust your tension as you stitch so the rope will be flexible enough to bend in half.



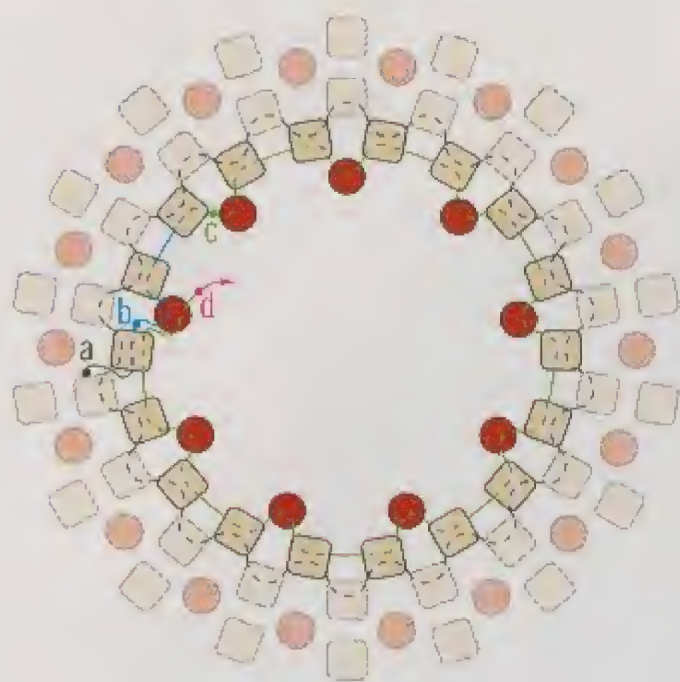


FIGURE 4

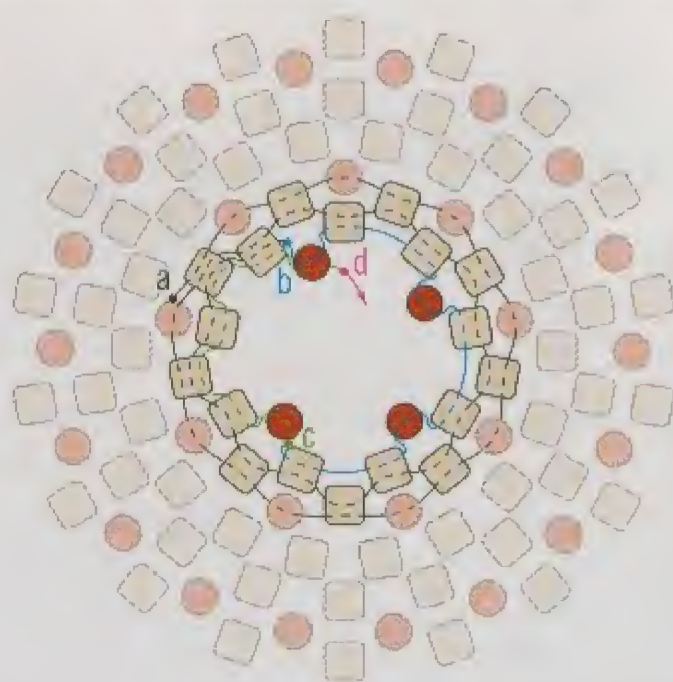


FIGURE 5

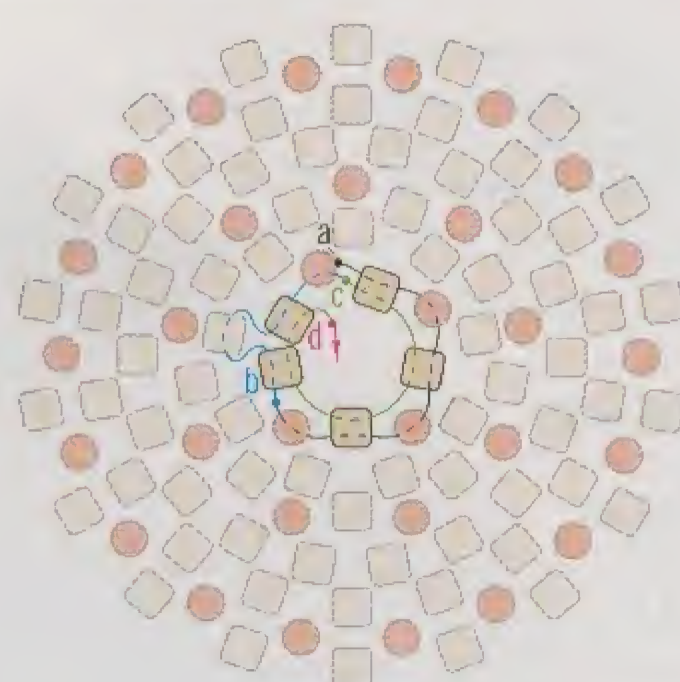


FIGURE 6

working in tubular peyote stitch (Basics), to complete the round, and step up through the first cylinder added (c-d).

**[3]** Work the next two rounds in tubular peyote using cylinders, stepping up after each round (d-e). Keep the tension tight to decrease the size of the ring.

**[4]** Work a round of tubular peyote using 15° seed beads (e-f).

**[5]** Sew through the beadwork to exit a cylinder in the first round, and position the rivoli in the bezel cup (photo c).

**[6]** On the back of the rivoli, work a round of tubular peyote using cylinders, and step up (figure 4, a-b).

**[7]** Work a decrease round: Pick up an 11°, and sew through the next two cylinders (b-c). Repeat around, and step up (c-d).

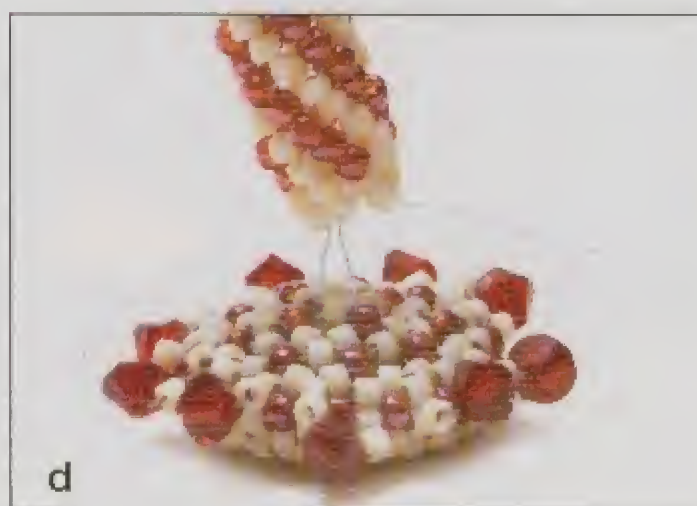
**[8]** Work two rounds of tubular peyote using cylinders, stepping up after each round (figure 5, a-b).

**[9]** To work a decrease, pick up an 11°, and sew through the next two cylinders. Repeat twice (b-c). Pick up an 11°, sew through the remaining cylinders, and step up through the first 11° (c-d).

**[10]** Work a round of tubular peyote using cylinders for three stitches (figure 6, a-b). Work a stitch with a cylinder, sewing through an up-bead skipped in the previous round, and work another stitch with a cylinder, sewing through the first 11° added in the previous round (b-c).



c



d

**[11]** Sew through all five cylinders just added (c-d). Sew through the beadwork to exit an 11° in the outer edge of the bezel.

**[12]** Pick up a cylinder, a 4 mm bicone crystal, and a cylinder, and sew through the 11° your thread exited (figure 7, a-b). Sew through the beadwork to skip the next 11° in the round, and exit the following 11° (b-c). Repeat to complete the round.

**[13]** Using the thread on one end of the rope, sew each of the end cylinders to the back of the rivoli bezel, offset from the center (photo d). Repeat with the other end of the rope. End the thread. •



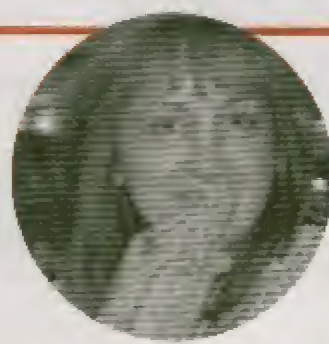
FIGURE 7

### EDITOR'S NOTE:

Adjust the number of rows in the slide tube for it to fit securely around the herringbone rope. To wear the bracelet, slide the peyote tube closer to the bend in the rope to keep the bracelet clasped, and slide it farther away to unbutton the bracelet. – Tea



*CJ Bauschka has been beading for a little more than five years. She lives in Adrian, Mich., in the U.S., with her husband, Kevin, and five of her eight children. Her passion is teaching bead-weaving classes. You can e-mail CJ at [angeldesigner@verizon.net](mailto:angeldesigner@verizon.net) or call her at (517) 442-4093.*





WIREWORK

# Rosy posy pendant

Use a round loom to  
bring a wire flower  
into bloom

*designed by* **Sharilyn Miller**

The loom is designed for use with raffia, but, being a wire-jewelry artist, I immediately saw its potential as a shaping device for a unique pendant made with wire.



When my students ask me where I find inspiration for my jewelry designs, my answer is typically “everywhere.” To be more specific, I’m often inspired by the designs found in nature — the shapes and textures of flowers, leaves, and land formations. Sometimes, an idea will come to me from a very unexpected source.

## stepbystep

### Flower pendant

#### Weaving the posy

**[1]** Clean all of your wire with 0000 steel wool.

**[2]** On a 2-in. (5 cm) head pin, string a 3–4 mm bead, and make a wrapped loop (Basics, p. 104). Repeat to make a total of 12 dangles, using assorted beads as desired. Set them aside.

**[3]** Use permanent marker to number the flower loom pegs from 1 to 12, counter-clockwise (photo a).

**[4]** Cut 4 yd. (3.7 m) of 22-gauge wire, and wrap one end around the holding peg, leaving a short tail.

**[5]** Bring the wire between pegs 1 and 12, cross the loom, and bring it between pegs 6 and 7.

**[6]** Wrap the wire around peg 6, and bring it back between pegs 1 and 12 (photo b).

**[7]** Wrap the wire around peg 12, cross the loom, and bring it between pegs 5 and 6 (photo c).

**[8]** Wrap the wire around peg 5, cross the loom, and bring it between pegs 11 and 12. Continue wrapping the pegs in a clockwise direction as described in steps 5–7 until every peg is wrapped. The wire should

exit between pegs 1 and 12 (photo d).

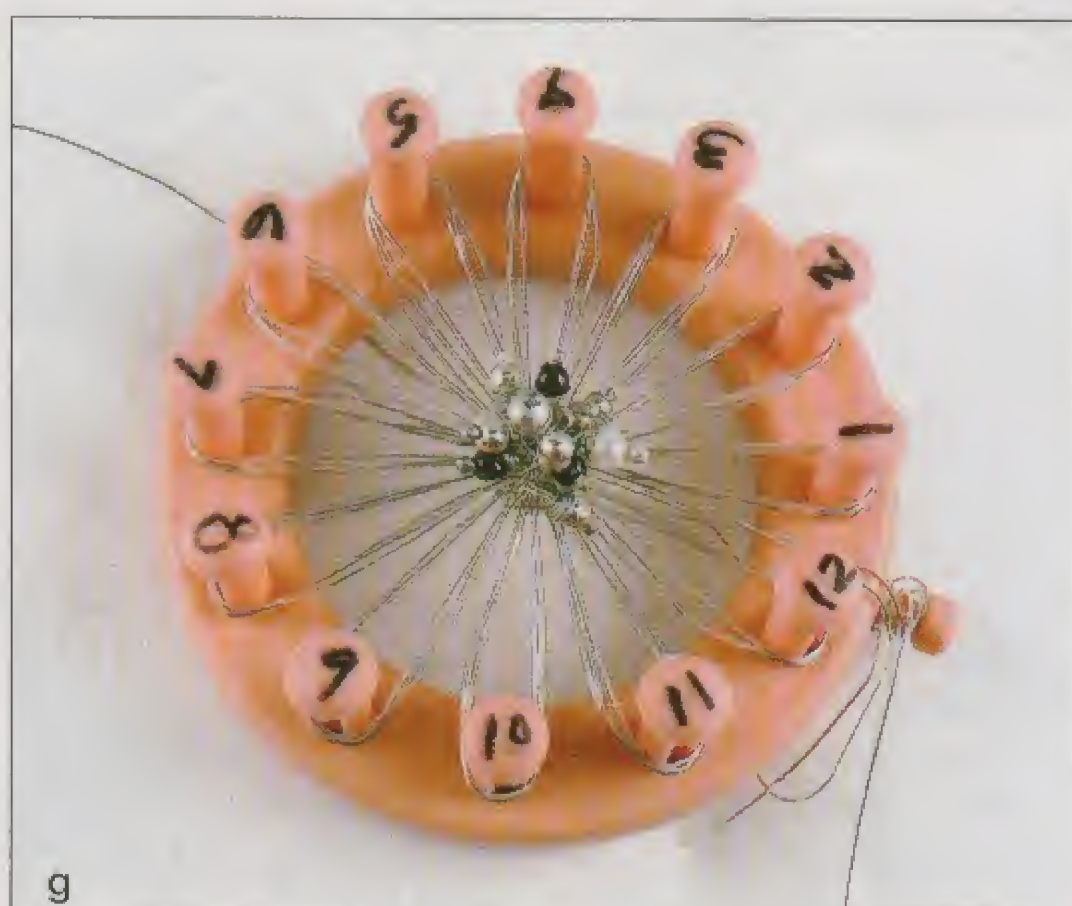
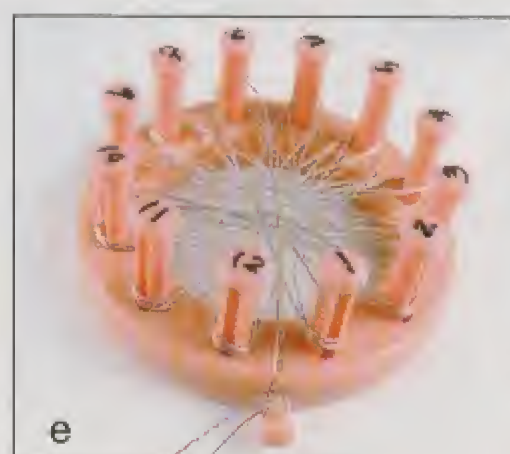
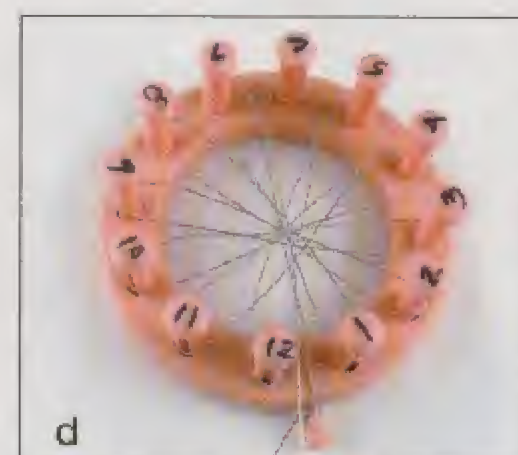
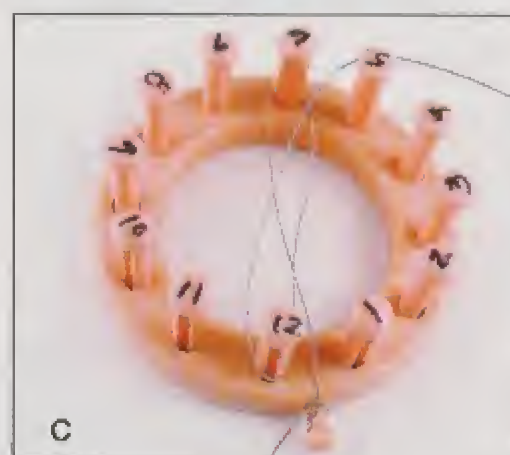
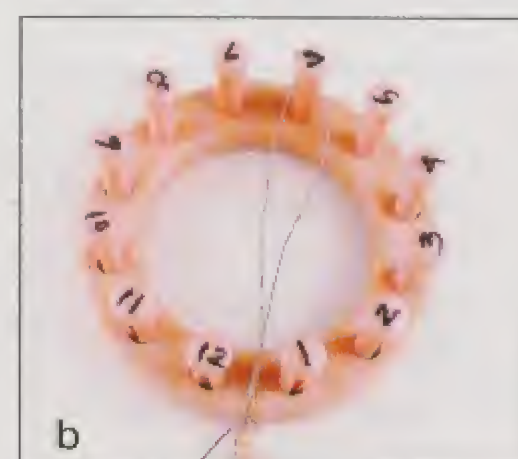
**[9]** Repeat steps 5–8 twice, until all 12 pegs have been wrapped three times. When finished, wrap the remaining wire around the holding peg to keep it in place. Do not trim the wire tails (photo e).

#### Wrapping the center

**[1]** Cut 1 yd. (.9 m) of 24-gauge wire, and wrap one end around the holding peg, leaving a short tail.

**[2]** Bring the wire under the center of the loom, and, working from back to front, weave it up between the loops around pegs 6 and 7. String a dangle on the wire, then go down between the loops around pegs 12 and 1, pulling the wire firmly, but not too tight (photo f).

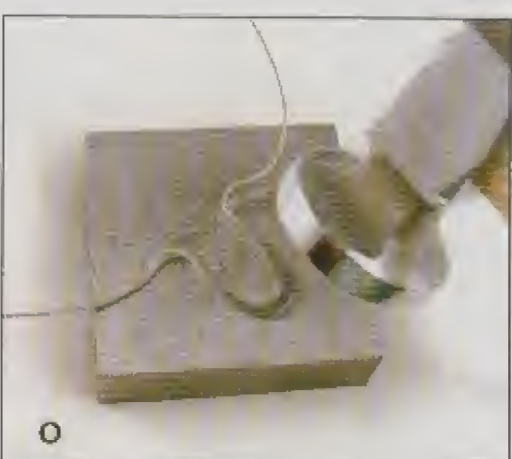
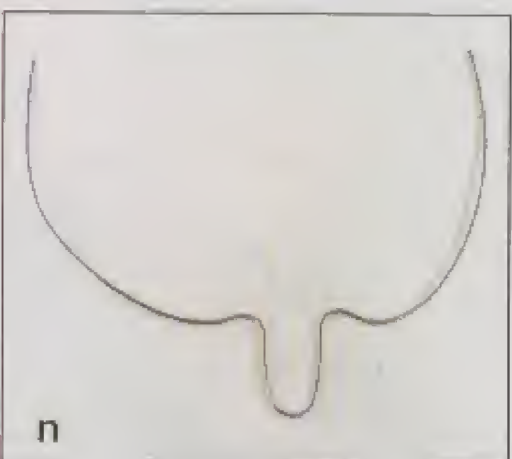
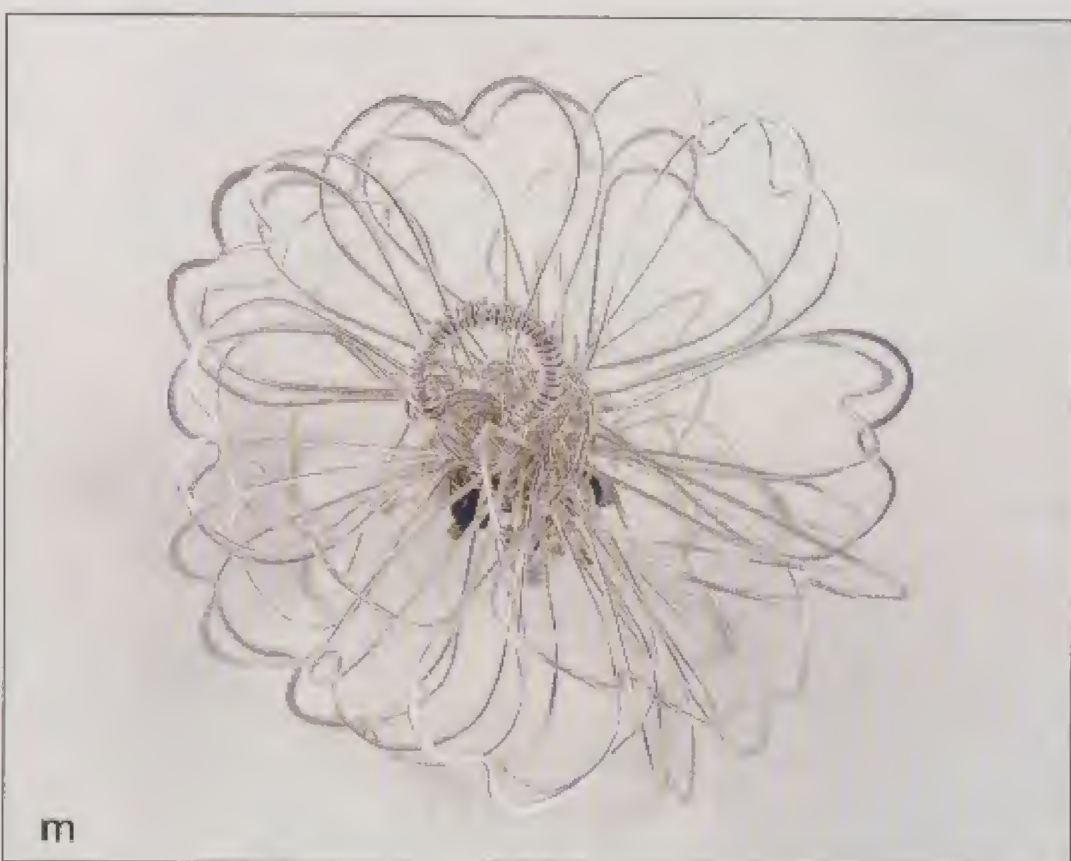
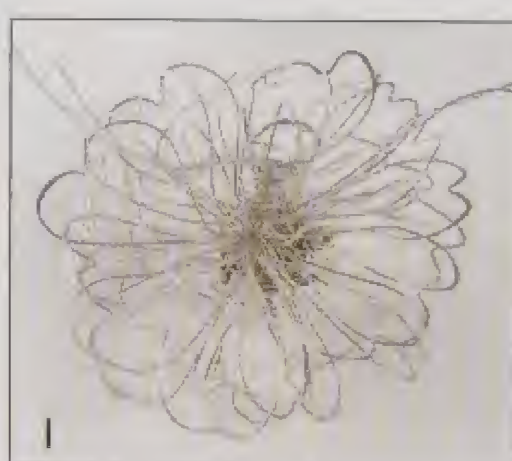
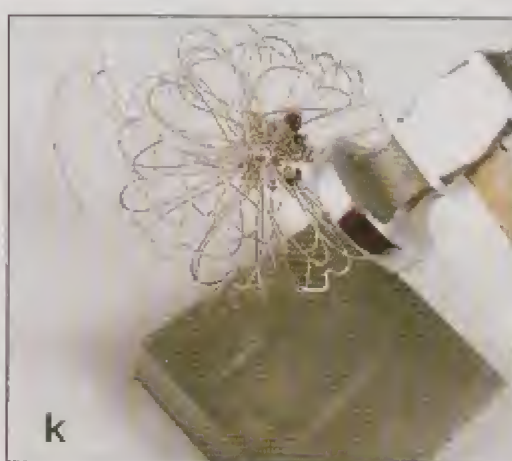
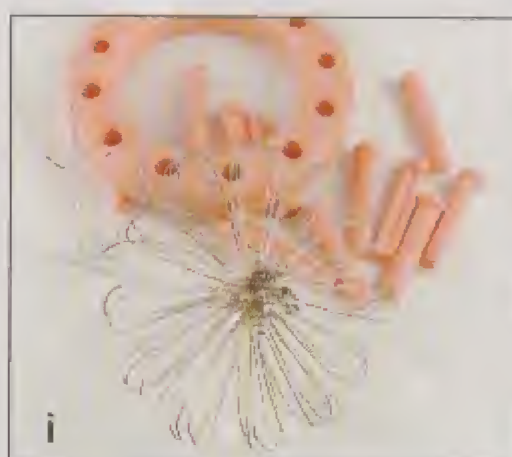
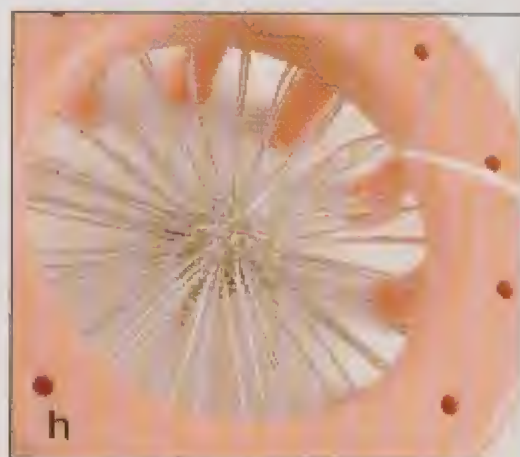
**[3]** Go up between the loops around 5 and 6; add a dangle, and go down between the loops around 11 and 12. Pull firmly. Continue crossing over the center of the flower, weaving between opposite sets of loops, until you’ve added six dangles. Once you’ve gone between each set of three loops, start weaving between each loop on each peg until you have gone through all 36 loops (photo g). Attach a total of 12 dangles by adding a



#### EDITOR'S NOTE:

The Knifty Knitter comes in several sizes. I used a loom with five pegs and one layer of wraps to make a smaller version of the pendant. – Anna





## materials

necklace 15 in. (38 cm)  
with 2¼-in. (5.7 cm)  
diameter pendant

- 42 3–4 mm assorted beads, pearls, or crystals
- dead-soft round wire
- 12 in. (30 cm) 14-gauge neck wire
- 24 in. (61 cm) 16-gauge wrapping wire
- 4 yd. (3.7 m) 22-gauge
- 1 yd. (.9 m) 24-gauge
- 10 in. (25 cm) chain
- 24-gauge head pins
- 30 3-in. (7.6 cm)
- 12 2-in. (5 cm)
- 2 6 mm jump rings
- toggle bar
- chasing hammer
- Knifty Knitter flower loom (walmart.com)
- permanent marker
- steel bench block
- 0000 steel wool
- chainnose pliers
- flatnose pliers
- roundnose pliers
- heavy-duty wire cutters

## DESIGNER'S NOTES:

- The flower loom kit includes step-by-step illustrations.
- To achieve a perfect fit, try on the necklace in front of a mirror to see how it looks. Trim the ends of the chain as needed until it lies comfortably around your neck.

dangle whenever you weave through a set of three loops. Bring the wire through the center, exiting the back of the loom. Unwind the tail from the holding peg and bring it through the center, next to the other wire (photo h).

[4] Twist both ends of the 24-gauge wire together tightly.

## Shaping

[1] Remove the pegs from the loom (photo i).

[2] Use the tips of a small roundnose pliers to shape all 36 loops into petals (photo j). Each petal will be slightly different, which is natural for a flower.

[3] If desired, hammer each petal on a steel bench block very carefully with a chasing hammer (photo k). This will keep the petals from being easily bent out of shape.

## Bail

[1] To make a bail on the back of the flower pendant, make a large wrapped loop with the two 22-gauge wires (photo l).

[2] Coil the longest 24-gauge wire tightly around the loop, covering it completely. Trim all the wire ends when finished, spiral in their ends, and set the flower pendant aside (photo m).

## Neck wire

[1] Cut a 12-in. (30 cm) piece of 14-gauge wire, and at its center, use roundnose pliers and your fingers to form a U shape. Bend each wire end out from the U shape (photo n).

[2] Hammer the U shape with a chasing hammer to harden it (photo o). Set the neck wire aside.

[3] String the remaining pearls, beads, and crystals on each of the 30 3-in. (7.6 cm) head pins.



**[4]** Pick up three head pins, and twist them together tightly near the beads to create a bundle (photo p). Repeat with the remaining 27 head pins.

**[5]** Pick up one bundle, and wrap the wires tightly around the neck wire, starting near the U shape (photo q). Repeat four times to embellish one side of the necklace.

**[6]** String the flower pendant on the neck wire and center it (photo r). If desired, wrap the pendant in place with a scrap piece of 24-gauge wire to keep it from moving.

**[7]** Repeat step 5 on the opposite side of the neck wire, using the remaining beaded bundles (photo s).

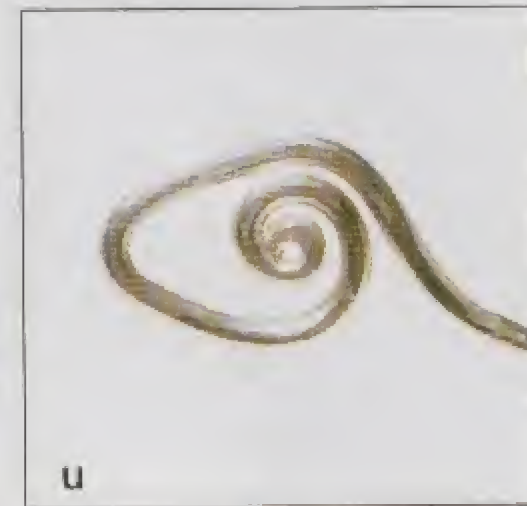
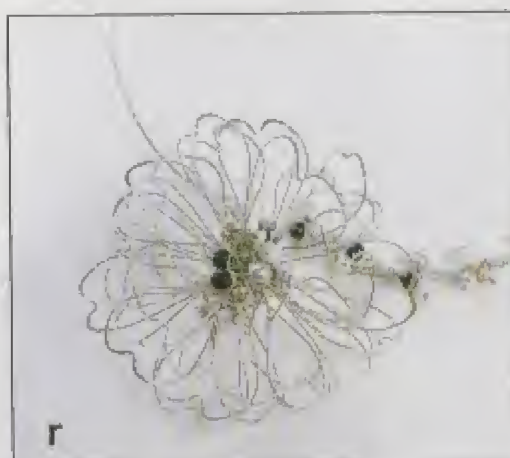
**[8]** Create a large wrapped loop on one end of the neck wire (photo t). Make a decorative spiral on the other end of the neck wire (photo u), making sure the wire ends are relatively even in length from the center of the neck wire. Hammer if desired.

## Finishing

**[1]** Cut a 10-in. (25 cm) piece of chain. Open a jump ring (Basics), and attach a toggle bar to one end of the chain.

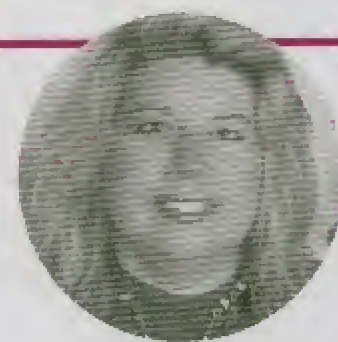
**[2]** Open a jump ring, and attach the other end of the chain to the decorative spiral (photo v).

**[3]** Cut a 12-in. (30 cm) piece of 16-gauge wire, and make a spiral on one end. Starting on one side of the flower pendant, position the spiral between the first two wrapped bundles. Wrap the wire around the neck wire, placing the 16-gauge wire between the gaps in the bundles (photo w). Spiral the other end, and push it flat against the neck wire, near the wrapped loop. Repeat on the other side of the neck wire. ●



After wrapping the head pin bundles around the neck wire, decorative spirals can be created on each wire end.

*Sharilyn Miller is an international jewelry instructor and the author of the best-selling book *Bead on a Wire*. She has also produced a line of instructional DVDs on wire jewelry making. Visit her Web site at [wirejewelrydvs.com](http://wirejewelrydvs.com).*





# DYNAMIC duo

Janice Berkebile and Tracy Stanley collaborate as teachers and artists while bringing out the best in each other and their students.

by **Sheila Llanas**



Janice and Tracy on a bead art tour of China, 2007.

Jewelry designers Janice Berkebile and Tracy Stanley have achieved what many artist-entrepreneurs seek: a proactive partnership that allows them to maintain their individuality while benefiting from each other's acumen.

While both women focus on metalwork and wirework, each has her own distinctive approach. Wired Arts, their joint venture to support each other and their students, doubles their exposure and influence.

## The teaching connection

Before you can understand Janice and Tracy as artists and enterprisers, you must know them as teachers.

Teaching jewelry making takes the pair all over the United States, and, at times, overseas. Each has about two dozen classes in her teaching repertoire, including several classes at the Bead&Button Show this June in Milwaukee, Wis., in the U.S.

When they travel, they laugh a lot, swap notes, and prevent chaos in class by testing their teaching plans on each other and making changes as needed. "We use each other as sounding boards," says Janice.

Their balanced pairing becomes a trio when they add students to their strategic mix. Both instructors identify their students' learning styles early on in their classes, so that they can bolster the strengths of their protégés.

Janice has also developed a sense for how students initially feel about their abilities and creativity. Some students find it hard to let go of control or perfectionism at first; others are reluctant to trust their own ideas.



The two instructors work with their students to help them feel more comfortable and confident in class. They love watching burgeoning artists gain self-esteem and become open to their own inspiration.

"A class is basically like having 12 friends," says Tracy. "I get to play with them and do what I love best."

## Two-pronged support system

In fact, "playing with friends" was what inspired Janice and Tracy's partnership. After teaching at the Bead&Button Show for the first time in 2004, Janice went home to Washington state and raved about teaching at the show to Tracy. The following year, Tracy also attended the show and helped teach Janice's class.

The women learned two important lessons on the 2005 trip: Backup makes a tight class schedule go smoothly, and students need better tools. With these observations in mind, Tracy and Janice founded Wired Arts in 2007.

Janice and Tracy's mission for Wired Arts is to support each other at bead shows while offering quality tools in workshops to help artists become better craftspersons.

"I want to govern the tool that governs the wire," Janice says. Tools with slippery handles don't allow for a good grip, and tools with teeth mar and dent wirework. "When you have a lesser quality tool you never know, Is it the tool or is it me?" says Tracy.

The two instructors introduce their students to Fretz hammers in class, which students can use and purchase

if they choose. The initial investment has paid off. "We sell out every time we bring them to a show," reports Tracy.

Their Web site, wiredarts.net, offers recommendations for Fretz hammers as well as a gallery, listings of Janice and Tracy's classes, and a calendar of their bead show appearances.

## Looking back

With Wired Arts in its second year of operation, Janice and Tracy can smile at their humble origins as jewelry artists.

When the two women first met in 1994, Tracy was raising young children and Janice had a full-time job. Both worked part time at a bead shop in Bellevue, Wash., to support their growing bead-buying habits.

After the shop owner convinced them to teach, both became part-time instructors. Soon, Janice quit her other job, and Tracy devoted more of her time to teaching and creating jewelry when her children grew older.

Teaching prompted each woman to explore her passion for jewelry through beadwork, but when Janice and Tracy took Lynne Merchant's metal workshops, their jewelry making turned toward wire and metal.

"I got more attracted to banging on and bending things than threading a needle," says Tracy. Janice agrees: "Wire is my thread of choice," she says. "I'm not a girly-girl. I need something strong that is going to hold up."

The owner of the shop where they worked sponsored trips for Janice and Tracy to the Czech Republic in 2000,



Photo by Joe Manfredini

Janice's sculpture *It's a Mystery* tied for third place in the 2006 Bead Dreams non-wearables category.



Left to right: Tracy wrapped a beach stone in sterling silver wire; twisted wire around lampworked beads and Tahitian pearls; and hung embellished resin pendants from a Byzantine chain.



and to China in 2007. On their travels, they toured seed bead and button factories, and discovered that they make good travel companions.

When the bead store closed in 2007, they were ready to start Wired Arts.

### Diverging arts, converging paths

Despite their shared past and future, Janice and Tracy express themselves artistically in very different ways. Tracy, who currently focuses on resins and riveting, calls herself a clutter bug and gets nervous if her studio is too neat. She never makes a plan.

Her father taught her to tinker with objects to turn them into something new, and she likes to combine medias to tell a story. Tracy's first projects were dolls that involved weaving beads, wire, and metal together.

"It was the perfect project for a person with attention problems like myself," she says with a laugh. But Tracy's attention is always drawn to a certain shade. "Green is my bridge color," she says. "If a color goes with green, I'm good with it. It's my comfort color."

Meanwhile, Janice focuses on soldering, fusing, and beadwork. She says she is attempting to conquer the beads that have overrun her house.

"I have a bead room and I have a dining room table, which you never see the top of," she says. "I bring kits to the living room and have my husband help me. I'm trying to figure out a way to compartmentalize."

Janice prefers natural shapes, like spirals, to people or faces. She watches her projects evolve and adds,



To make her quirky *Leaves and Pods* jewelry ornaments, Tracy attached beads to natural shapes cut from textured copper sheet metal.



For *Wire Peapods*, Janice bent wire to make free-form pods and filled them with luscious natural pearls.

duobutton





Metal-stamped charms hang from a wirework chain in Tracy's *Simply Charming* bracelet.



Seashells spill from textured copper and silver sheet metal in Janice's *Lilies and Leaves* necklace. The piece highlights one of her signature shapes, the spiral.

"Ideas don't just fly into my head. Instead, I've trained myself to visualize and problem-solve overnight while I'm sleeping."

One theme is common to both women. While they both love to travel, Janice and Tracy appreciate their home base, too. You can see the Pacific Northwest in the earth tones, pebbles, shells, and natural shapes in their work.

Little did they know in 1994 that these bits of home would one day follow them across the country and around the world through the jewelry they make. But today, Janice and Tracy's jewelry journey comes as no surprise to them.

"We were headed in the same direction," says Tracy, recalling the events that culminated in *Wired Arts*. "We might as well share space, ideas, and expenses together." ♦

To learn more about *Wired Arts*, visit [wiredarts.net](http://wiredarts.net).

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Photo by Victoria Reichow







## COVER STORY

BEAD EMBROIDERY / FRINGE / STRINGING

# Vintage blooms

Jewelry designer Miriam Haskell developed a signature look in the early 20th century that still has classic appeal. Recreate her style with beads, metal stampings, and lace.

### step by step

#### Floral centerpiece

- [1]** If the lace shapes are connected, cut them apart, and set one aside.  
**[2]** Place the filigree stamping on the lace where you want the flower to be.

- [3]** Tie an overhand knot (Basics, p. 104) at the end of a comfortable length of thread, and sew up through the lace and the center opening of the filigree stamping (photo a). Cross over a spoke in the stamping, sew back through the lace (photo b), and sew back up through

the center opening of the filigree. Repeat at several intervals to securely attach the filigree stamping to the lace.

- [4]** Sew up through the lace and the stamping, exiting a hole in the next round of openings. Pick up an 11<sup>0</sup> seed bead in the color of your choice, a 12 mm mother-of-pearl disc, and an 11<sup>0</sup>. Sew back through the disc, the first 11<sup>0</sup> picked up, the stamping, and the lace. Skip a few openings, and sew up through the next one





Two loops of seed beads secure the centerpiece to the pearl necklace (see inset, below).



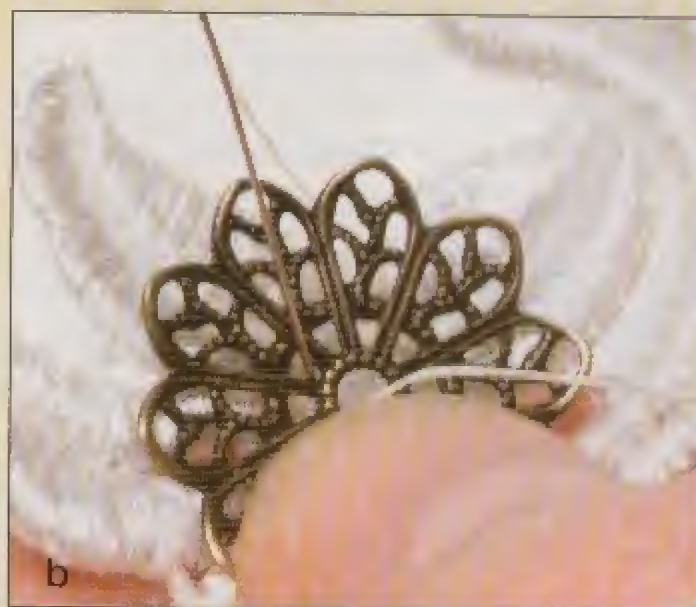
## materials

necklace 15½ in. (39.4 cm) with 1½ x 2-in. (3.8 x 5 cm) centerpiece

- 5 12 mm mother-of-pearl disc beads (Charm Factory, 866-867-5266, [charmfactory.com](http://charmfactory.com))
- 5 8 mm baroque glass pearls
- 6 6 mm baroque glass pearls
- 36 6 mm round glass pearls
- 5 5 x 7 mm faceted fire-polished glass drop beads (Shipwreck Beads, [shipwreckbeads.com](http://shipwreckbeads.com))
- 2 5 mm round glass beads
- 3 5 x 3 mm rice pearls
- 5 4 mm fire-polished beads, oval
- 25 3 mm drop beads, color A
- 20 3 mm drop beads, color B
- 2 g 11<sup>g</sup> seed beads in each of 4 colors: C, D, E, F
- 2 ½-in. (1.3 cm) shank buttons
- 20 mm filigree flower stamping
- 14 x 20 mm stamped metal leaf
- 2 lace appliqué shapes
- beading thread, size D
- Fireline 6 lb. test or Power Pro 10 lb. test
- beading needles, #11 or #12

## Imitate the look of Miriam Haskell jewelry with bead-embroidered lace

designed by **Hiroe Takagi**



# Miriam Haskell

by Mari Watanabe



The name Miriam Haskell has inspired awe in costume-jewelry aficionados for decades. One can identify Miriam's pieces at a glance because of their signature design and singular workmanship.

Born in a small town in Indiana in 1899, Miriam was the eldest of four children. She moved to New York on her own at age 25, with \$500 in her purse, and opened her first boutique near the McAlpin Hotel in Manhattan. At first, she sold French costume jewelry, which she had purchased on trips to France, but she soon began selling her original designs as well.

In the late 1930s, Miriam had the foresight to hire Frank Hess, who had been a window-display designer at Macy's department store in New York. It was a winning move for her brand, as the Miriam Haskell line of costume jewelry grew. Frank, who both designed jewelry and eventually managed the entire line, would soon become as closely identified with the brand as Miriam. His good taste, astute business sense, and extensive knowledge of jewelry design made him an excellent business partner to Miriam throughout her life.

Miriam and Frank left their work unsigned for years before the Haskell trademark was registered in the late '40s. Researchers and collectors can easily tell their work from others', however, because every piece was hand-crafted, with even the tiniest components individually wired to perforated metal plates.

The combined talents of Miriam Haskell and Frank Hess drew praise not only in America but also in Europe, as the partners filled haute couture orders from Dior and other fashion elites. Their travels to Europe and Asia were reflected in their designs, as Venetian beads and Japanese-made pearls found their way into new pieces. More boutiques were opened and as many orders as possible were filled for department stores.

Unfortunately, by 1949, Miriam had



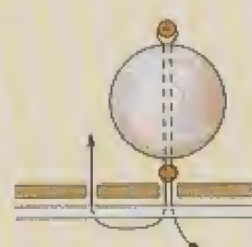
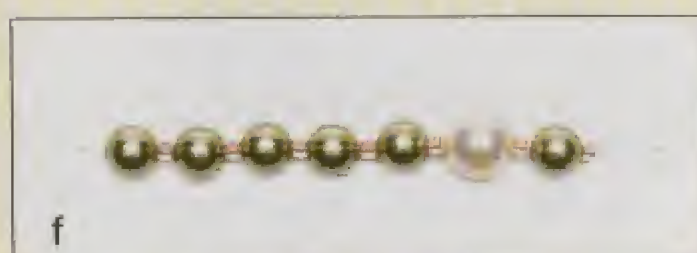


FIGURE 1

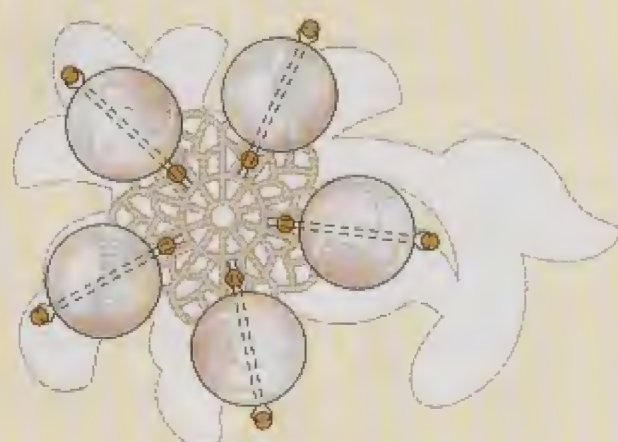


FIGURE 2

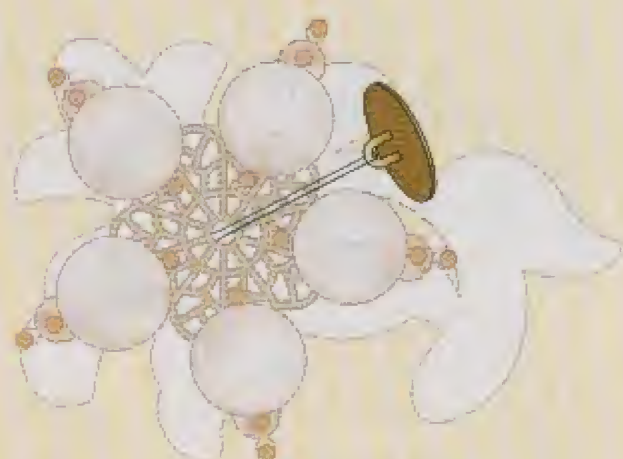


FIGURE 3

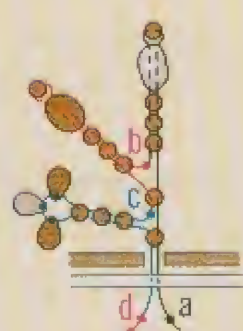


FIGURE 4

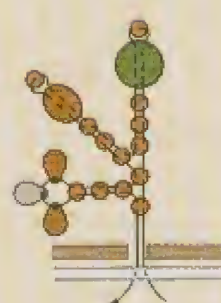


FIGURE 5

**EDITOR'S NOTE:** You can use a motif from any thick lace you have on hand. If you don't have any, you can get individual lace appliqué pieces, often referred to as Venise lace, at fabric and craft stores, as well as from many online merchants.

Metal stampings and filigree are widely available at bead stores as well as these online merchants: [earthlyadornments.com](http://earthlyadornments.com), [bsueboutiques.com](http://bsueboutiques.com), [agrainsand.com](http://agrainsand.com), [designersfindings.net](http://designersfindings.net), [ornamentea.com](http://ornamentea.com), and [vintaj.com](http://vintaj.com), among others. – Julia

(figure 1). Repeat around to attach all five discs, spacing them evenly around the stamping (figure 2).

[5] To make a spike coming from beneath a disc, sew up through the lace and the stamping, exiting an opening adjacent to an opening through which you attached a disc. Pick up two 11<sup>o</sup>s, a 5 x 7 mm drop bead, and an 11<sup>o</sup>. Skip the last 11<sup>o</sup>, and sew back through the previous three beads, the stamping, and the lace (photo c). Repeat around to add a spike beneath each disc.

[6] Sew up through the middle of the stamping. Pick up a button, and sew back through the middle of the stamping and the lace (figure 3). Adjust the placement of the discs if needed, and pull the button snug.

[7] To make a branched spike, sew up through the lace and stamping, exiting through an opening along the outer edge of the stamping, adjacent to a spike. Pick up five 11<sup>o</sup>s, a 5 x 3 mm rice pearl, and an 11<sup>o</sup>. Skip the last 11<sup>o</sup>, and sew back through the rice pearl and three 11<sup>o</sup>s (figure 4, a–b). Pick up three 11<sup>o</sup>s, a 4 mm fire-polished bead, and an 11<sup>o</sup>. Skip the last 11<sup>o</sup>, and sew back through the 4 mm, the previous three 11<sup>o</sup>s, and the next 11<sup>o</sup> on the main stem (b–c). Pick up three 11<sup>o</sup>s, a color A 3 mm drop, a color B 3 mm drop, and an A drop, and sew back through the

three 11<sup>o</sup>s, the next 11<sup>o</sup> on the stem, the stamping, and the lace (c–d).

[8] Sew up through the lace and stamping, adjacent to the next spike, and repeat step 7, substituting a 5 mm round bead for the rice pearl (figure 5).

[9] Repeat step 7 twice and step 8 once to make a total of five branched spikes, placing them adjacent to the spikes in the previous round.

[10] Sew up through the lace, exiting an area you wish to embroider. Working in beaded backstitch (Basics), fill in the remaining exposed areas of the lace, using color C, D, E, and F 11<sup>o</sup> seed beads as desired. End and add thread (Basics) as needed.

[11] Determine where you would like the metal leaf to be, and sew through the lace to exit at that point. Pick up the leaf and an 11<sup>o</sup>, and sew back through the leaf and the lace (figure 6).

[12] Determine where you would like a branched fringe to be, and exit the lace at that point. Pick up 22 11<sup>o</sup>s, an A drop, and an 11<sup>o</sup>. Skip the last three beads, and sew back through the next three 11<sup>o</sup>s (figure 7, a–b). Pick up three 11<sup>o</sup>s, a B drop, and an 11<sup>o</sup>, skip the last three beads, and sew back through the next two 11<sup>o</sup>s and the next 11<sup>o</sup> on the stem (b–c). Continue in this manner until you have used a total of 10 fringes with drop beads (c–d). Work four



more fringes, substituting three 11's for each drop bead. Sew back through the lace (d-e).

**[13]** Repeat step 12 twice to make a total of three branched fringes.

**[14]** Align the remaining piece of lace with the beaded lace, and whip stitch (Basics) the edges together (figure 8).

**[15]** To make a loop on the back of the centerpiece, sew through the lace to exit near one edge. Pick up approximately 15 11's, cross over to the other edge on a diagonal, and sew through the lace. Retrace the thread path through the loop of 11's. Repeat to make a second parallel loop (figure 9).

## Necklace

**[1]** On 2 yd. (1.8 m) of Fireline or Power Pro, attach a stop bead (Basics), leaving an 8-in. (20 cm) tail.

**[2]** Pick up a repeating pattern of a 6 mm round pearl and an 11° seven times, then pick up a 6 mm baroque pearl and an 11° (photo d). Pick up a repeating pattern of a 6 mm round pearl and an 11° five times, then pick up a 6 mm baroque pearl, an 11°, an 8 mm baroque pearl, an 11°, a 6 mm baroque pearl, and an 11° (photo e). Pick up a repeating pattern of a 6 mm round pearl and an 11° five times, then pick up an 8 mm baroque pearl, an 11°, a 6 mm round pearl, and an 11° (photo f).

**[3]** Pick up an 8 mm. This bead marks the center of the necklace.

**[4]** To string the other half of the necklace as a mirror image of the first, follow the pattern in step 2, picking up the beads in reverse order.

**[5]** Test the necklace for fit, and add or remove beads as desired.

**[6]** To attach the button, pick up five 11's, the remaining button, and four 11's, and sew back through the first 11° added in this step (photo g) plus a few more beads. Tie a half-hitch knot (Basics), then retrace the thread path

through the beads attaching the button. Sew through all the beads strung in steps 2-4. Pick up enough 11's to make a loop that will fit around the button, sew back through the first 11° picked up (photo h), and end the thread.

**[7]** Remove the stop bead, retrace the thread path through the loop, and end the thread.

**[8]** Slide the necklace through the two seed bead loops on the back of the centerpiece. ●

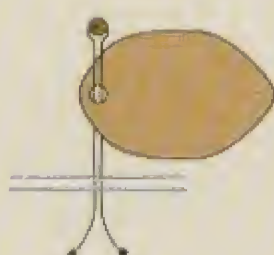


FIGURE 6



FIGURE 7



FIGURE 8



FIGURE 9

*Hiroe Takagi taught herself beadwork while working as a freelance nail artist. She is now a certified instructor of beadwork at the Gakusyu Forum of the Japan Association of Leisure and Cultural Development. She will be teaching at the 2009 Bead&Button Show in Milwaukee, Wis., in the U.S. Contact Hiroe at [beads-fan@be-pal.com](mailto:beads-fan@be-pal.com).*



become chronically ill. She never fully regained her health, and was cared for by Frank until her death in 1981.

In 1950, Miriam's brother Joe Haskell became the owner of the company, which he sold in 1955. Despite the changes in ownership, the Miriam Haskell line remained under the command of Frank Hess until he passed the torch to Robert F. Clark and other designers nurtured by Miriam and Frank. Even today, the line continues, and pieces are still made individually by hand.

Throughout much of the 20th century, Miriam's talents brought worldwide prestige to costume-jewelry design. Her designs continue to influence fashion setters and jewelry makers to this day.

*The following Miriam Haskell pieces are from the collection of Mari Watanabe. Photos by Nobuhiko Ohno.*



**Lotus leaf necklace**  
Frank Hess, 1930s  
European glass pate de  
vere beads, gilded metal



**Green necklace**  
Frank Hess, 1940s  
European glass beads,  
gilded metal, mirror-back  
rhinestones



**Cherry earrings**  
Frank Hess, 1940s  
European glass beads,  
gilded metal, mirror-  
back rhinestones



**Necklace and earrings  
with pearls, turquoise,  
and metals**  
Robert F. Clark, 1960s  
Simulated pearls, Venetian  
glass beads, gilded metal,  
mirror-back rhinestones



**Brooch 1950s**  
Pate de vere glass, gilded metal, mirror-back rhinestones,  
simulated pearls, stones, coral, and shells



WIREWORK / STRINGING

# Get in the groove

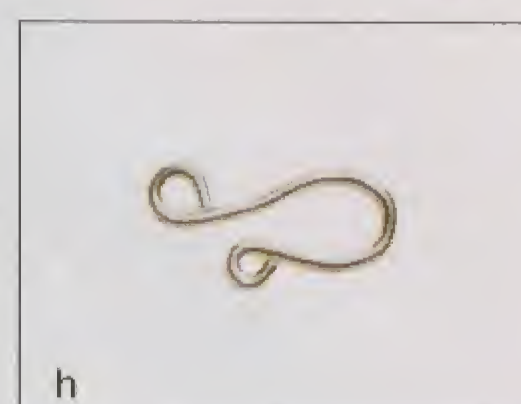
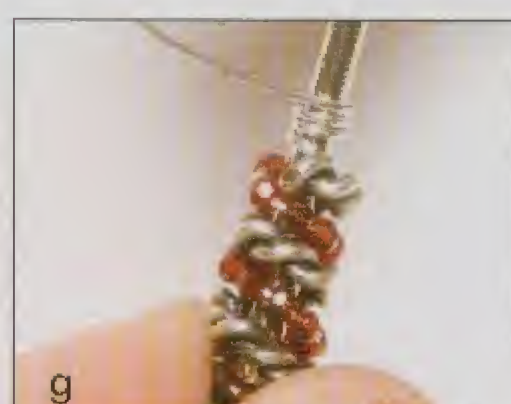
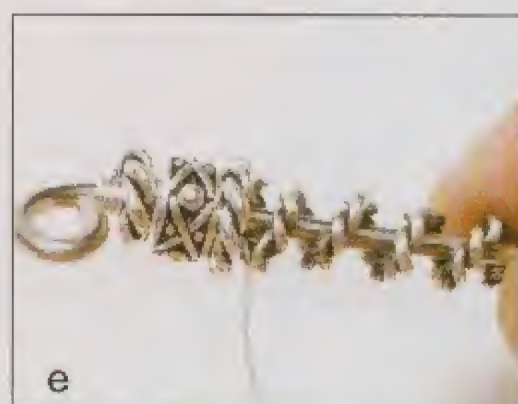
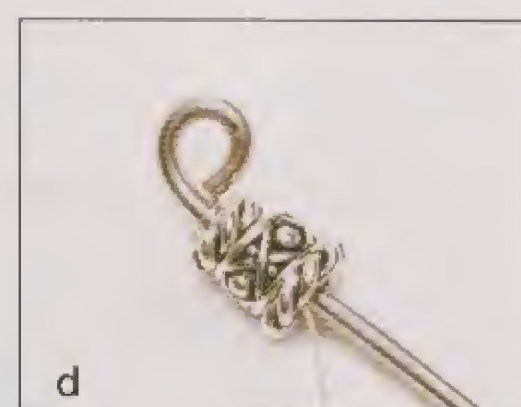
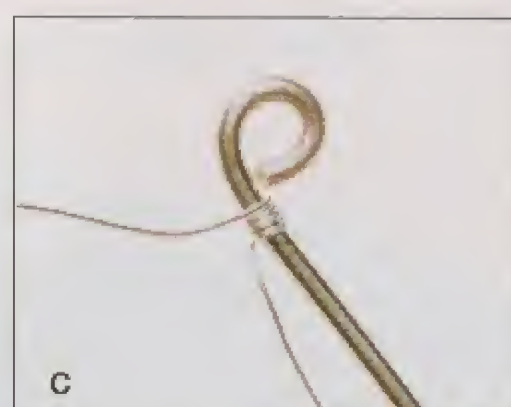
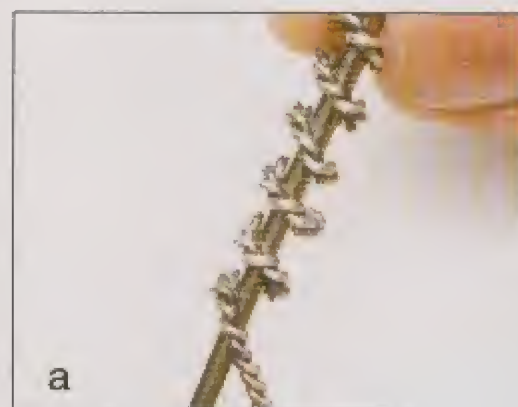


Crystals make this hardware  
ultra feminine.

Wire welcomes beads with  
an open embrace

*designed by* **Jean Hickok**





Coiled twisted wire provides a perfect place to nestle tiny round crystals for a neatly designed bracelet that supplies just the right amount of sparkle.

## step by step

**[1]** Cut a 1-yd. (.9 m) piece of 16-gauge twisted wire, and coil it around the  $\frac{3}{32}$ -in. (2 mm) mandrel, leaving a 3 mm space between each coil (photo a). Remove the coil from the mandrel.

**[2]** Cut an 8-in. (20 cm) piece of 12-gauge wire. Using roundnose pliers, make a simple loop at one end. Hammer the loop with a nylon hammer to harden it (photo b).

**[3]** Cut a 24-in. (61 cm) piece of 24-gauge wire. Wrap the end of the 24-gauge wire three or four times around

the 12-gauge wire, right next to the simple loop (photo c).

**[4]** String three spacers over the 24- and 12-gauge wire, and over the 24-gauge wire wraps (photo d).

**[5]** Slide the twisted wire coil onto the 12-gauge wire, pushing it next to the spacers (photo e).

**[6]** On the 24-gauge wire, string 2 in. (5 cm) of CRYSTALLIZED™ - Swarovski 2 mm round crystals. Wrap the crystals around the 12-gauge wire, positioning them between the coils of the twisted wire (photo f). Repeat until you reach the end of the coil, making the

crystals flush with the end of the coil.

**[7]** Wrap the 24-gauge wire three or four times around the 12-gauge wire (photo g), and string three spacers over the 12-gauge wire and the 24-gauge wire wraps. Trim the 24-gauge wire.

**[8]** Make a simple loop after the spacers at the end of the 12-gauge wire.

**[9]** Gently bend the bracelet into a C shape, until there is a 1-in. (2.5 cm) gap between the two loops.

**[10]** Cut a 2-in. (5 cm) piece of 16-gauge wire. Using roundnose pliers, form a hook clasp (photo h), and hammer to harden it. Open the unhardened 12-gauge loop, attach the hook, and close the loop. •

## materials

bracelet 7 in. (18 cm)

- 250–275 CRYSTALLIZED™ 2 mm round crystals
- 6 5–8 mm spacers with holes large enough to fit over 12-gauge wire
- 8 in. (20 cm) 12-gauge round wire, half-hard
- 2 in. (5 cm) 16-gauge round wire, half-hard
- 1 yd. (.9 m) 16-gauge twisted wire, dead-soft
- 24 in. (61 cm) 24-gauge wire
- $\frac{3}{32}$ -in. (2 mm) steel mandrel or 10 in. (25 cm) 10-gauge wire
- bench block
- nylon hammer
- chainnose pliers
- roundnose pliers
- heavy-duty wire cutters

## DESIGNER'S NOTE:

- If desired, patinate the twisted coil using liver of sulfur and following the manufacturer's instructions.

## EDITOR'S NOTES:

- To give this bracelet a more casual feel, or if you want a wider color selection, use 11° seed beads in place of the 2 mm round crystals.
- To adjust the size of the bangle, cut a piece of 12-gauge wire 1 in. (2.5 cm) longer than the desired finished length. – Anna

*Jean Hickok loves all things wire. You can e-mail her at [mondayschild@fairpoint.net](mailto:mondayschild@fairpoint.net) or visit her Web site to see more of her work at [jeanhickokjewelry.com](http://jeanhickokjewelry.com).*





TUBULAR HERRINGBONE STITCH

# Link to creativity

Clever links connect  
your favorite colors

*designed by* **Shirley Lim**

Add texture to  
each link by using  
a combination  
of shiny and  
matte beads.



Successful execution of design displays the talent of the designer. Here, Shirley Lim has created a necklace that catches the eye from beginning to end. From an intriguing color gradation, to seamless joins and a well-planned clasp, this piece of jewelry is bound to attract attention.

## step by step

### Herringbone links

**[1]** On 2 yd. (1.8 m) of thread, attach a stop bead (Basics, p. 104), leaving a 6-in. (15 cm) tail. Pick up four color A 11° seed beads, and sew through the first A again to form a ring (figure, a-b).

**[2]** Pick up two As, and sew through the next two beads in the ring (b-c). Repeat, and step up through the first A in the new round (c-d).

**[3]** Working in tubular herringbone (Basics), repeat step 2 until you have 70 rounds.

**[4]** Remove the stop bead. Using a tubular herringbone thread path, join the last round to the first round, making sure the tube is not twisted. End the threads (Basics). Make a second color A ring, and set the two aside.

**[5]** Repeat steps 1-4 with

colors B-N. Make three rings for color O, as this will be the center point of the necklace.

### Clasp

#### Herringbone toggle ring

**[1]** On 1 yd. (.9 m) of thread, follow steps 1-3 of "Herringbone links," but in step 3 work only five rounds.

**[2]** For round 6, decrease to help the ring maintain a circular shape when the ends are stitched together: Pick up two color As, and work one herringbone stitch. Work the second stitch using a herringbone thread path without adding any beads. Step up through the last two beads in the first column.

**[3]** Work the next six rounds as in steps 1 and 2 using Bs, adding only two Bs in the first stitch of the sixth round. Repeat, alternating six rounds of As and six rounds

of Bs for a total of 36 rounds.

**[4]** Join the tube into a ring by stitching the last round to the first using a herringbone thread path, making sure the tube is not twisted and the decrease stitches are on the inside of the ring. End the threads (photo a).

### Peyote toggle bar

**[1]** On 1 yd. (.9 m) of thread, pick up 20 As. Work a strip of even-count peyote stitch (Basics) that is 10 rows long.

**[2]** Roll the strip into a tube, and zip up (Basics) the ends.

**[3]** To make a loop on the peyote bar, sew through the beadwork to exit the fourth A from one edge of the bar. Pick up 15 As, skip three As in the same row of the bar, and sew through the next A in the next row of the bar (photo b). End the threads.

### Assembly

**[1]** On 1 yd. (.9 m) of thread, pick up 22 As, leaving a 6-in. (15 cm) tail. Go through the loop of the toggle bar, and, folding the first color A ring in half, go around the center of it to create the first link. Sew through the first A of the 22 again (photo c).

**[2]** Work a round of square stitch (Basics) on the connecting ring. End the threads (photo d).

**[3]** Pick up a color B ring, fold it in half, and slip it through the two loops of link A (photo e).

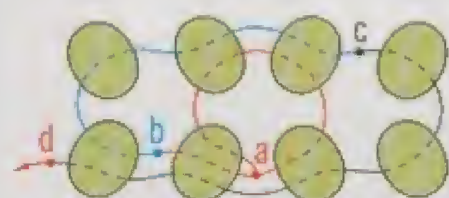
**[4]** Working as in step 3, connect one link of each color C-O to the previous link, picking up all three color O rings in succession to make the center point. Work backward, connecting colors N-A to make the colors of the second half of the necklace a mirror image of the first half.

**[5]** Repeat steps 1 and 2 to connect the last A link to the toggle ring. ♦

## materials

necklace 21 in. (53 cm)

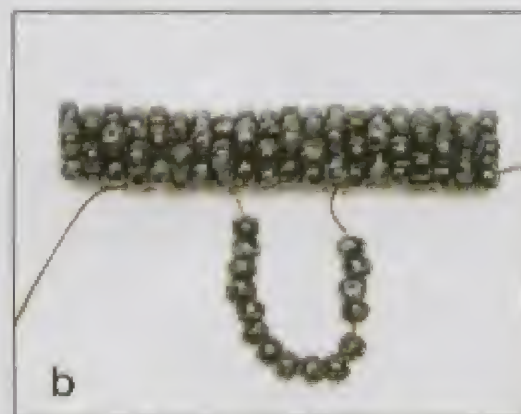
- 11° seed beads  
15 g in each of 2 colors: A, O  
10 g in each of 13 colors: B-N
- nylon beading thread, size A
- beading needles, #12



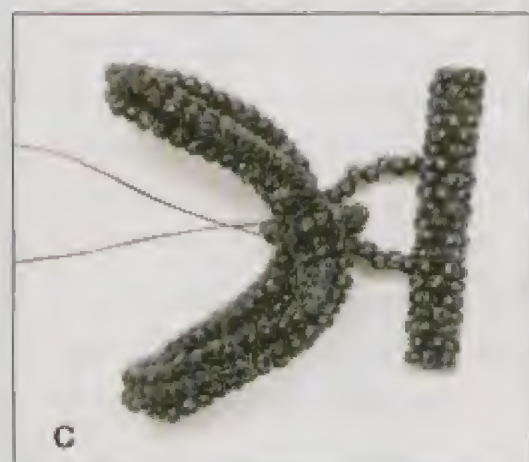
FIGURE



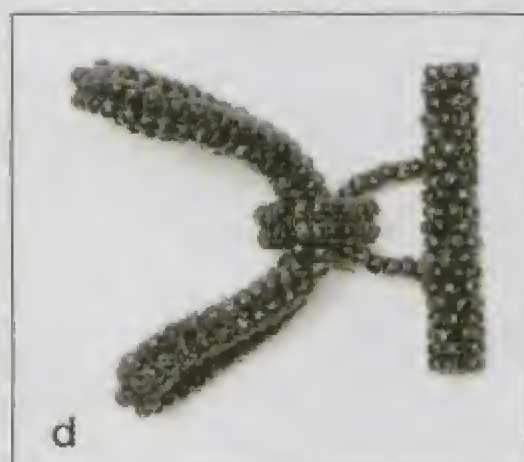
a



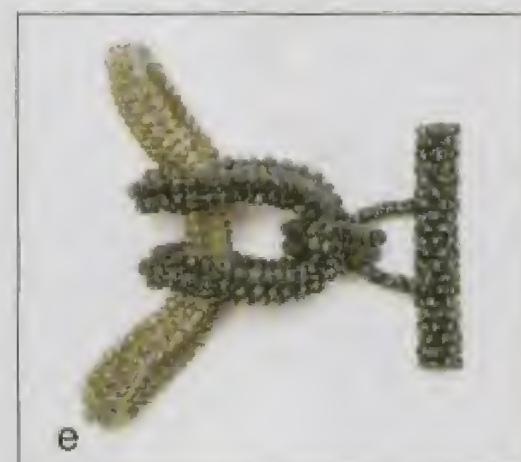
b



c



d



e

**Shirley Lim**

resides in Singapore and has been beading for the past nine years. Shirley's 12 peyote animals of the Chinese zodiac appeared in Your Work in the December 2008 issue of Bead&Button magazine. Contact Shirley at [shirley@beading-fantasy.com](mailto:shirley@beading-fantasy.com), check out her Web site, [beading-fantasy.com](http://beading-fantasy.com), or read her blog, [beadingfantasy.blogspot.com](http://beadingfantasy.blogspot.com).





# Copper *cascade*

designed by **Kimberly Berlin**



Interlocking  
wire-wrapped  
components and  
accent beads flow  
into each other like  
a stepped waterfall

## materials

### both projects

- 14 in. (36 cm) 16-gauge round copper wire
- chainnose pliers
- roundnose pliers
- flush wire cutters

### necklace 17 in. (43 cm)

- 7 8 mm round crystals
- 8 6 mm round copper beads
- 2.5–3 mm round copper bead
- copper clasp
- 45 3/4 in. (1.2 m) 16-gauge round copper wire
- 40 in. (1 m) 20-gauge round copper wire
- 5 yd. (4.6 m) 22-gauge round copper wire
- 11 1/2 in. (29.2 cm) 16-gauge non-soldered copper cable chain with 10 mm oval links, or 31 8 x 10 mm oval 16-gauge copper jump rings
- 2-in. (5 cm) copper head pin
- 2 6 x 8 mm oval 18-gauge copper jump rings

### pair of earrings

- 2 8 mm round crystals
- 6 1/2 in. (16.5 cm) 16-gauge round copper wire
- 30 in. (76 cm) 22-gauge round copper wire
- 2 links 16-gauge non-soldered copper cable chain with 10 mm oval links, or 2 8 x 10 mm oval 16-gauge copper jump rings
- 2 6 x 8 mm oval 18-gauge copper jump rings
- pair of earring findings



Catch the latest wave of the copper craze with a fluid necklace design that highlights the splashy shine of this inexpensive metal.

## stepbystep

### Necklace components

#### Wire coils

**[1]** Cut a 14-in. (36 cm) piece of 16-gauge wire to use as a mandrel.

**[2]** Cut a 15-in. (38 cm) piece of 22-gauge wire, and make a centered cross with the 22-gauge wire and the mandrel (photo a). Holding one half of the 22-gauge wire, wrap the other half around the mandrel to form a coil, snugging the working wire close to the coiled wire (photo b). Keeping the coils straight and tight against each other, but not too tight around the mandrel, continue coiling to the end of the working wire. Holding the coiled wire, wrap the remaining wire around the mandrel. Remove the coiled wire from the mandrel, and cut it in half to make two sections measuring  $\frac{3}{4}$  in. (1.9 cm) each. Neatly trim the edges of the coils flush (photo c).

**[3]** Repeat step 2 10 times for a total of 22  $\frac{3}{4}$ -in. (1.9 cm) coils.

**[4]** Repeat step 2 again, but do not cut the coil in half,

leaving one piece measuring about 1½ in. (3.8 cm).

**[5]** Cut a 20-in. (51 cm) piece of 20-gauge wire, and coil it around the mandrel as in step 2. Cut the coil in half to make two 1-in. (2.5 cm) sections, and neatly trim the edges. Repeat for a total of four 1-in. (2.5 cm) coils.

#### Bead components

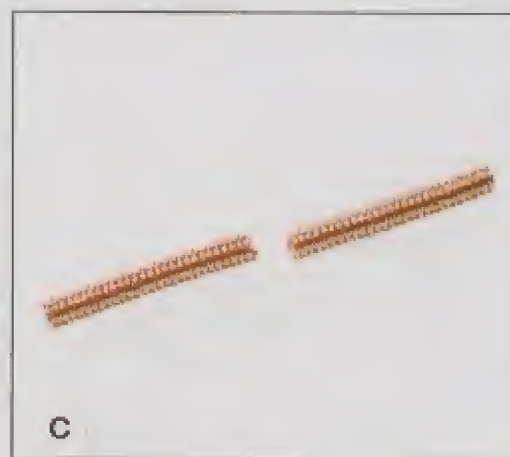
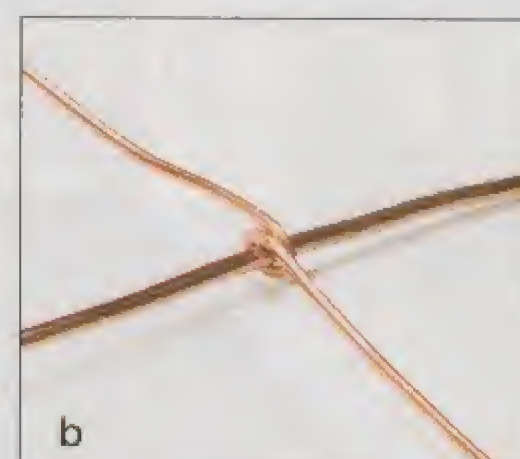
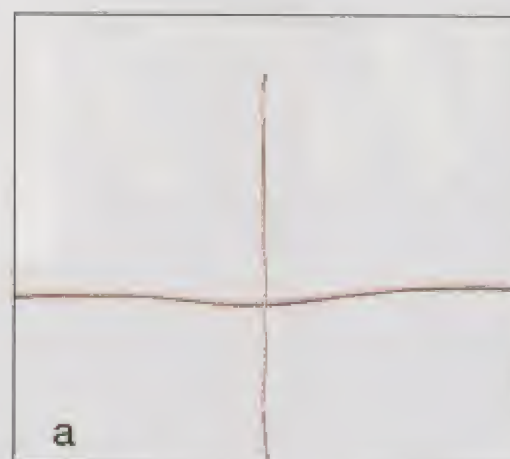
**[1]** On the head pin, string an 8 mm crystal and the 2.5–3 mm round bead. Make a wrapped loop (Basics, p. 104) to form a crystal unit (photo d), and set it aside.

**[2]** Cut a 3¼-in. (8.3 cm) piece of 16-gauge wire. Use roundnose pliers to turn a simple loop at one end of the wire, and string a  $\frac{3}{4}$ -in. (1.9 cm) coil, an 8 mm crystal, and a  $\frac{3}{4}$ -in. coil (photo e). Snug up the coils and bead. Make a simple loop at the other end of the wire as a mirror image of the first simple loop, and align the loops to form an 8 mm crystal component (photo f).

**[3]** Repeat step 2 five times to make a total of six 8 mm crystal components. Make five more components, but use a 6 mm round bead instead of an 8 mm crystal.

**[4]** Select one 6 mm bead component, and turn the simple loops so they are both facing the back of the component (photo g). This is the upper central pendant component.

**[5]** Repeat step 2, but string the 1½-in. (3.8 cm) coil instead of the coil and bead sequence. Turn the simple loops to face the back (photo h). This is the lower central pendant component.



**[6]** Cut a 6¾-in. (17.1 cm) piece of 16-gauge wire. Make a simple loop on one end, and string an alternating pattern of a 1-in. (2.5 cm) coil and a 6 mm three times, then string another

1-in. (2.5 cm) coil. Make a simple loop at the other end of the wire, and align the simple loops. Turn both simple loops to face the back (photo i). This is the outer pendant component.

### EDITOR'S NOTES:

- If you can't find jump rings or chain the exact size specified, use a size slightly different, such as 9 mm oval chain or 6 x 7 mm jump rings.

- For variety, use textured jump rings or chain, such as hammered. – Tea





## Necklace assembly

### Chain

If you are using oval cable chain, open 11 cable links (Basics), and remove them from the chain. Set the links aside and use them as jump rings. Open two center links of the remaining chain to separate it into two 3¼-in. (8.3 cm) chains, and close the links (photo j).

If you are using 8 x 10 mm jump rings, open all 31 8 x 10 mm jump rings (Basics). Set 11 jump rings aside. Close a jump ring. Slide an open jump ring through the closed jump ring, and close it. Repeat to connect 10 jump rings, forming a 3¼-in. (8.3 cm) chain. Repeat to make a second 3¼-in. (8.3 cm) chain.

### Pendant

**[1]** Open both loops of the lower central pendant component. Slide the upper central pendant component into the loops, positioning the 6 mm between the loops of the lower central pendant component. Close the loops (photo k).

**[2]** Open an 8 x 10 mm jump ring. Slide on a loop of the outer pendant component, a loop of the upper central pendant component, the crystal unit, the other loop of the upper central pendant component, and the other loop of the outer pendant component. Close the jump ring to complete the pendant (photo l).

### Necklace

**[1]** Open an 8 x 10 mm jump ring. Slide on the 8 x 10 mm jump ring of the pendant and the middle of an 8 mm crystal component. Close the jump ring, positioning the 8 mm on the outside edge of the necklace (photo m).

**[2]** Connect the remaining bead components in an alternating pattern of an 8 mm crystal component and a 6 mm bead component: Open an 8 x 10 mm jump ring, and slide on the loops of the previous bead component and the middle of the next bead component. Close the jump ring, positioning the 6 or 8 mm on the outside edge of the necklace as in step 1. Repeat four times for

a total of five connected bead components, ending with an 8 mm bead component.

**[3]** Open an end link of a 3¼-in. (8.3 cm) chain. Slide on the loops of the end 8 mm bead component. Close the link (photo n).

**[4]** Open a 6 x 8 mm jump ring. Slide on half of the clasp and the opposite end link of the chain. Close the jump ring (photo o).

**[5]** Repeat steps 1–4 on the other side of the necklace.

### Earrings

**[1]** Make two ¼-in. (1.9 cm) coils as in step 2 of “Wire coils.”

## DESIGNER'S NOTES:

- You can use a variable speed drill or a Coiling Gizmo to coil the wire quickly.
- You can make your own oval jump rings with 6 x 8 mm and 8 x 10 mm oval mandrels. Coil 16-gauge wire around a mandrel, and use flush cutters to cut the coils into jump rings.

**[2]** Make an 8 mm crystal component as in step 2 of “Bead components.”

**[3]** Open an 8 x 10 mm jump ring (Basics, p. 104), and slide on the loops of the bead component and a 6 x 8 mm jump ring. Close the 8 x 10 mm jump ring.

**[4]** Open the loop of an earring finding, slide on the 6 x 8 mm jump ring, and close the loop (photo p).

**[5]** Make a second earring. •

*Kimberly Berlin, an assistant principal, has been teaching for 28 years and beading since she was in high school. Predominantly a self-taught artist, her jewelry designs are influenced by history, nature, and Mayan and Egyptian cultural art. She teaches jewelry making in San Antonio, Texas, in the U.S., and in her spare time she goes rock hunting — usually on her dirt bike. Contact Kimberly by phone at (210) 274-9396, or e-mail her at [berlik@flash.net](mailto:berlik@flash.net).*





# Pools of



Couched in peyote pillows, sparkling rivolis radiate light.

I live in an area surrounded by beaches, waterways, and marshes. Inspired by the ocean, I designed this bracelet to capture the way light plays on the water. The rivolis form luminescent pools that are captured in peyote stitched pillows and surrounded with fringe and drop beads. The rivolis' weight is evenly distributed along the peyote band, and wire guards create a strong connection for the clasp.

Conditioning thread (Basics, p. 104) is optional.

## stepbystep

### Peyote bezels

**[1]** On 1½ yd. (1.4 m) of thread, pick up 40 color A 11° cylinder beads, leaving a 24-in. (61 cm) tail. Leaving about a two-bead length of

slack, tie the beads into a ring with a square knot (Basics).

**[2]** Pick up an A, skip the next A in the ring, and sew through the following A (figure 1, a–b). Continue working in tubular peyote stitch (Basics) to complete the round, and step up through the first A added (b–c).

**[3]** Work one round in tubular peyote using color E 15° seed beads, and step up (c–d). Keeping the tension tight, work one round using color F 15° seed beads (d–e). The bezel will start to form a bowl shape (photo a).

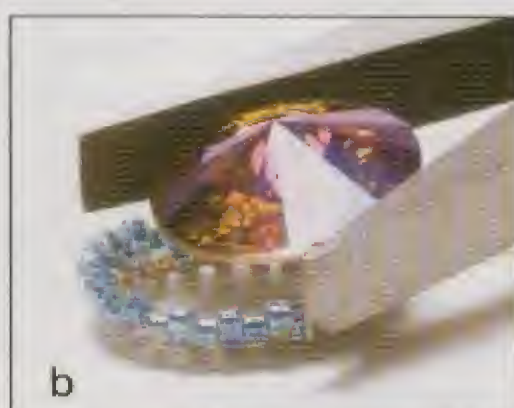
**[4]** Sew through the beadwork to exit an A in the first round, and position a 16 mm



# light

Dive in! Make a splash with sparkling rivoli ponds surrounded by droplets of beaded fringe

designed by **Michelle Gowland**

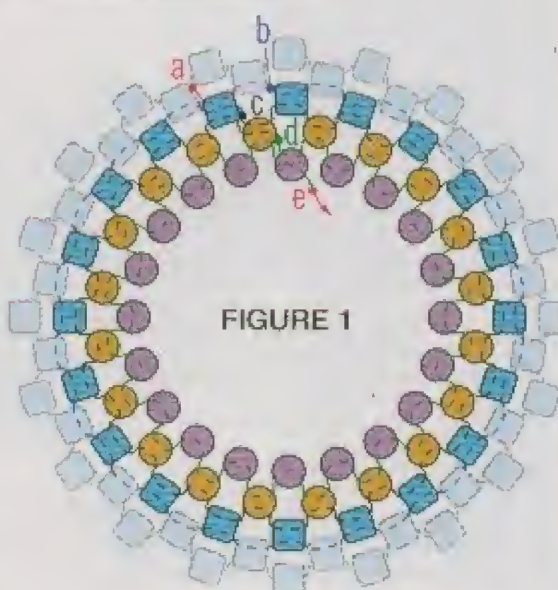


rivoli in the bezel cup (photo b).  
**[5]** Holding the rivoli in place, repeat step 2 to capture the rivoli in the bezel (photo c). Secure the working thread with a few half-hitch knots (Basics), but do not trim.  
**[6]** Repeat steps 1–4 three times to make a total of four bezels around the 16 mm rivolis.

**[7]** For the 18 mm rivoli, repeat steps 1–4, but start with 46 As.

## Peyote pillows

**[1]** Using the working thread on the 18 mm bezeled rivoli, sew through the beadwork to exit an A in the round of As nearest the center of the rivoli on the front side of the



## materials

bracelet 7 in. (18 cm)

- crystal rivolis  
18 mm  
4 16 mm in 2 colors: G, H
- fringe drops  
10–15 g 4 mm  
10–15 g 3 mm
- 5 g 8° seed beads in each of 4 colors to coordinate with the 11°s and 15°s
- 5 g 11° cylinder beads in each of 4 colors: A, B, C, D
- 5 g 15° seed beads in each of 2 colors: E, F
- 3-loop box clasp
- 12 4 mm jump rings
- 6 wire guards
- nylon beading thread, size D
- beading needles, #10 or #12
- beeswax or Thread Heaven (optional)
- 2 pairs of pliers



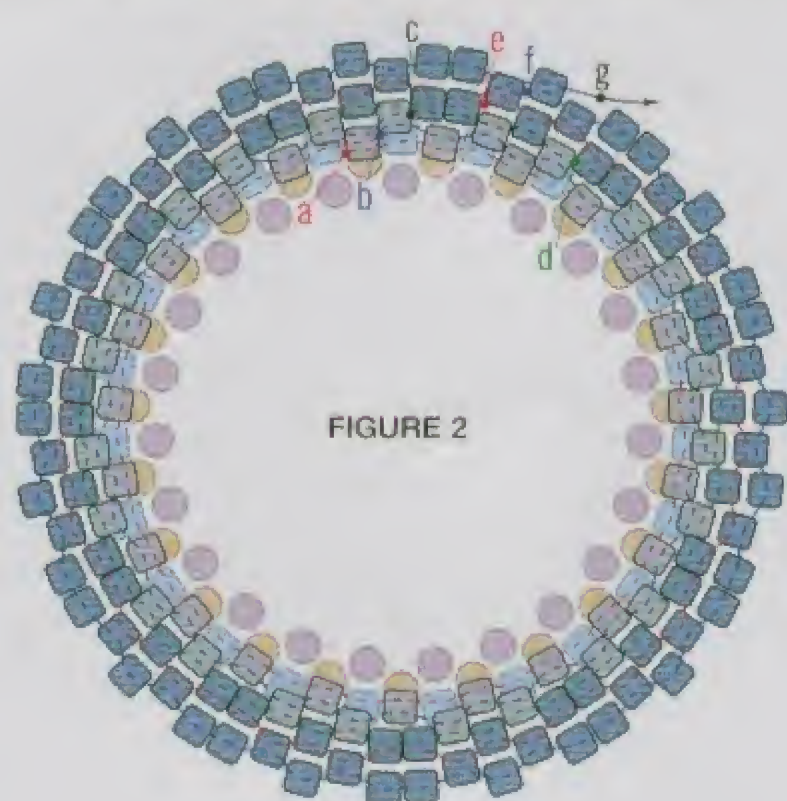
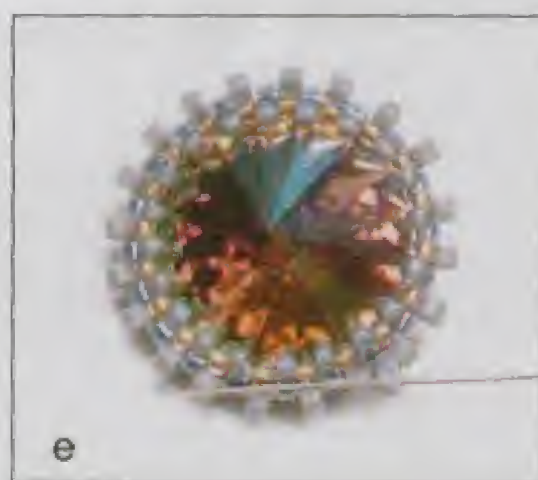
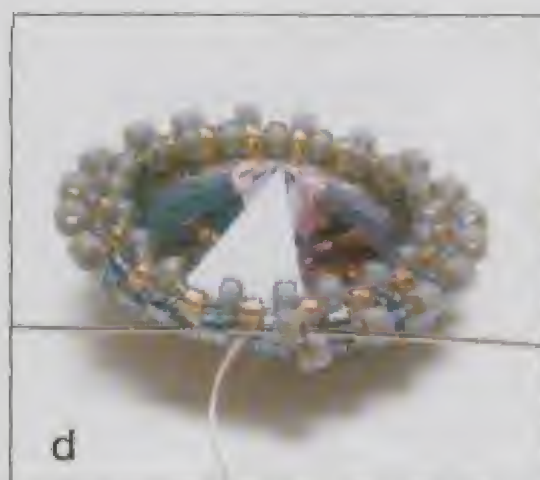


FIGURE 4



FIGURE 3



FIGURE 5

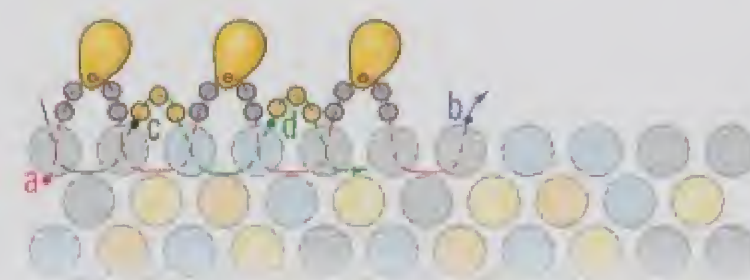


FIGURE 6

peyote bezel. Pick up a color B 11° cylinder bead, and sew through the next A in the round. Complete the round using Bs (photo d), and step up (figure 2, a-b).

**[2]** Using the previous round of Bs as the base, work a second round with Bs (photo e), and step up (b-c).

**[3]** Work an increase round: Pick up two color C 11° cylinder beads for the first stitch and one C for the second stitch (c-d). Repeat (photo f) to complete the round, and step up through the first two beads (d-e).

**[4]** Work one round of tubular peyote stitch, sewing through each pair of cylinders as if they were one (e-f).

**[5]** Work a round of peyote

as in step 3, following the established pattern (f-g).

**[6]** Using the tail on the back side of the peyote bezel, repeat steps 1-4, making sure the pairs of cylinders line up with the pairs of cylinders on the front side.

**[7]** Zip up (Basics) the edge beads on both halves of the pillow (figure 3). End the working thread and tail.

**[8]** Repeat steps 1-7 for the color G 16 mm bezeled rivolis.

**[9]** Repeat steps 1-7 for the color H 16 mm bezeled rivolis, except use color D 11° cylinder beads instead of Bs, and use Bs instead of Cs.

### Peyote band

Mix up the four colors of 8° seed beads, and use them in a

random order to stitch the peyote band.

**[1]** Measure your wrist. Subtract the clasp measurement from your wrist measurement. On a comfortable length of thread, attach a stop bead (Basics), leaving a 12-in. (30 cm) tail, and pick up 10 8°s. Work in flat even-count peyote stitch (Basics) until you reach the desired bracelet band measurement. End and add thread (Basics) as needed.

**[2]** To attach a wire guard, sew through the beadwork to exit an end up-bead at one end of the band. Pick up a wire guard, sew around the loop, keeping the thread in the channel, and sew through the bead your thread just

exited (photo g). Retrace the thread path a couple times to reinforce the connection.

**[3]** Attach a second wire guard to a middle up-bead and a third wire guard to the remaining end up-bead.

**[4]** Remove the stop bead from the tail, and repeat steps 2 and 3 on the other end of the band. End the tail.

### Assembly and embellishment

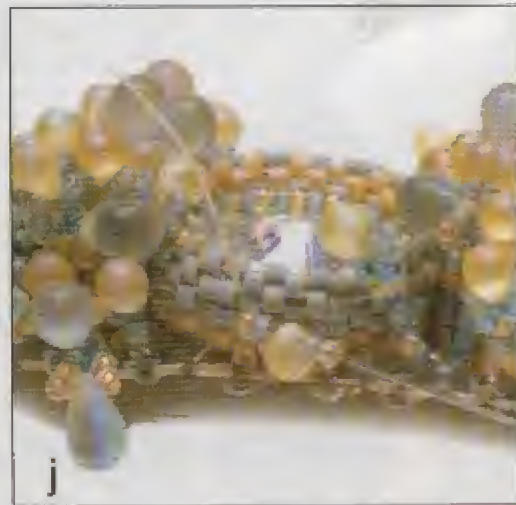
For the remaining steps, end and add thread as needed.

#### Assembly

**[1]** Center the 18 mm pillowed rivoli on the peyote band.

**[2]** Using the working thread on the band, sew through the





beadwork to exit an 8° near the pillowed rivoli. Sew through a corresponding cylinder near the bottom of the peyote pillow, and sew back through an 8° on the band (**photo h**). Repeat around to sew the pillowed rivoli to the peyote band.

**[3]** Space the 16 mm pillowed rivolis evenly along the band, positioning color G rivolis at the ends and color H rivolis next to the 18 mm rivoli.

**[4]** Repeat step 2 for the remaining rivolis.

#### Surface fringe

**[1]** Between the first two rivolis, exit an edge 8° with the thread coming from the edge toward the center.

**[2]** Pick up five or six cylinders in various colors, an A cylinder, two E 15°s, a 3 mm fringe drop, two Es, and an A. Sew back through the five or six cylinders added at the start of this step, and continue through the next 8° on the band (**figure 4** and **photo i**). Snug up the fringe.

**[3]** Repeat step 2 across the surface of the band and

between the pillowed rivolis, substituting color F 15°s for the Es and 4 mm fringe drops for the 3 mms as desired.

#### Rivoli fringe

**[1]** Sew through the peyote band beadwork and up through a cylinder near the bottom of a pillowed rivoli. Exit a single cylinder along the lower edge of the increase section (**figure 5**, point a).

**[2]** Pick up an E 15°, an F 15°, a 3 mm, an E, and an F. Skip the next cylinder, and sew through the following cylinder (**a-b** and **photo j**). Repeat, but skip two cylinders (**b-c**).

**[3]** Repeat step 2 around the pillowed rivoli, and sew back into the peyote band.

**[4]** Repeat steps 1–3 for the remaining pillowed rivolis.

#### Band edge fringe

**[1]** Sew through the peyote band beadwork, and exit an edge 8°.

**[2]** Pick up two Es, a 3 mm, and two Es, and sew through the next two edge 8°s. Repeat across the band (**figure 6**, a–b), sew through to the other edge, and repeat.

**[3]** Sew through the beadwork to exit an edge 8° between the first two fringed 8°s. Pick up three Fs, and sew through the next two edge 8°s (**c-d**). Repeat along the edge, sew through the beadwork to the other edge, and repeat. End the thread.

#### Clasp

**[1]** Open 12 4 mm jump rings (Basics).

**[2]** Slide a wire guard and the corresponding clasp loop onto a jump ring, and close the jump ring. Repeat with a second jump ring on the same wire guard and clasp loop (**photo k**).

**[3]** Repeat step 2 with the remaining wire guards and clasp loops. ●

#### EDITOR'S NOTE:

When stitching a peyote pillow, keep the tension loose enough to allow the beads to fan out slightly, helping to form the pillow. – Tea



**Michelle Gowland** has “magpie syndrome” — the love of all things sparkly and pretty. She has been beading for 20 years, and loves never having to buy a piece of jewelry because she makes her own. Living in Bluffton, S.C., in the U.S., gives her access to plenty of beaches, which influence her designs. You can contact her at [mdgdesigns@hargray.com](mailto:mdgdesigns@hargray.com) or visit her Web store at [mdgdesigns.etsy.com](http://mdgdesigns.etsy.com).

Watch demonstrations of peyote stitch and beading a rivoli bezel at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).

This bracelet allows you to show off a favorite clasp.





# June bug

This fun polymer clay scarab is cute as a button ... or brooch or pendant.

designed by **Lori Wilkes**

## materials

sculpted bug brooch or pendant

1½ x 2½ in. (3.8 x 6.4 cm)

- polymer clay 1–2 oz. in each of **6–9** colors
  - 2–3 g 6° seed beads
  - 1–2 g 11° seed beads
  - 3 in. (7.6 cm) 22-gauge craft wire
  - 6 mm soldered jump ring or split ring
  - pin back
  - nylon beading thread, size D
  - beading needles, #10 or #12
  - acrylic paint, **2–3** colors
  - acrylic roller
  - ball end clay tool
  - double-sided tape or E6000 adhesive
  - felt or Lacy's Stiff Stuff beading foundation
  - Future floor polish
  - metal foil sheet (gold, silver, or copper)
  - needle tool
  - paintbrush
  - paper towel
  - pasta machine\*
  - sandpaper 100 grit (optional)
  - scissors
  - tissue blade
  - toaster oven\*
  - Ultrasuede
  - chainnose pliers
  - roundnose pliers
  - wire cutters
- \* Dedicated to the use of polymer clay

## step by step

### Abdomen

To start this project, make simple bull's-eye, striped, or checkerboard canes in your chosen color schemes. If you want to make canes similar to Lori's, go to [BeadAndButton.com/resources](http://BeadAndButton.com/resources) for instructions.

Wash your hands every time you switch clay colors, and condition (Basics, p. 104) each block of clay.

**[1]** To form the abdomen, roll an egg-shaped ball of any color clay about 1¼ x 7⁄8 in. (3.2 x 2.2 cm), and flatten one side for the bottom (photo a).

**[2]** Using a tissue blade, cut thin slices from a bull's-eye, striped, or checkerboard cane. Apply the slices to cover the top surface of the abdomen (photo b). Take care to avoid air bubbles, smooth any seams, and trim excess clay.

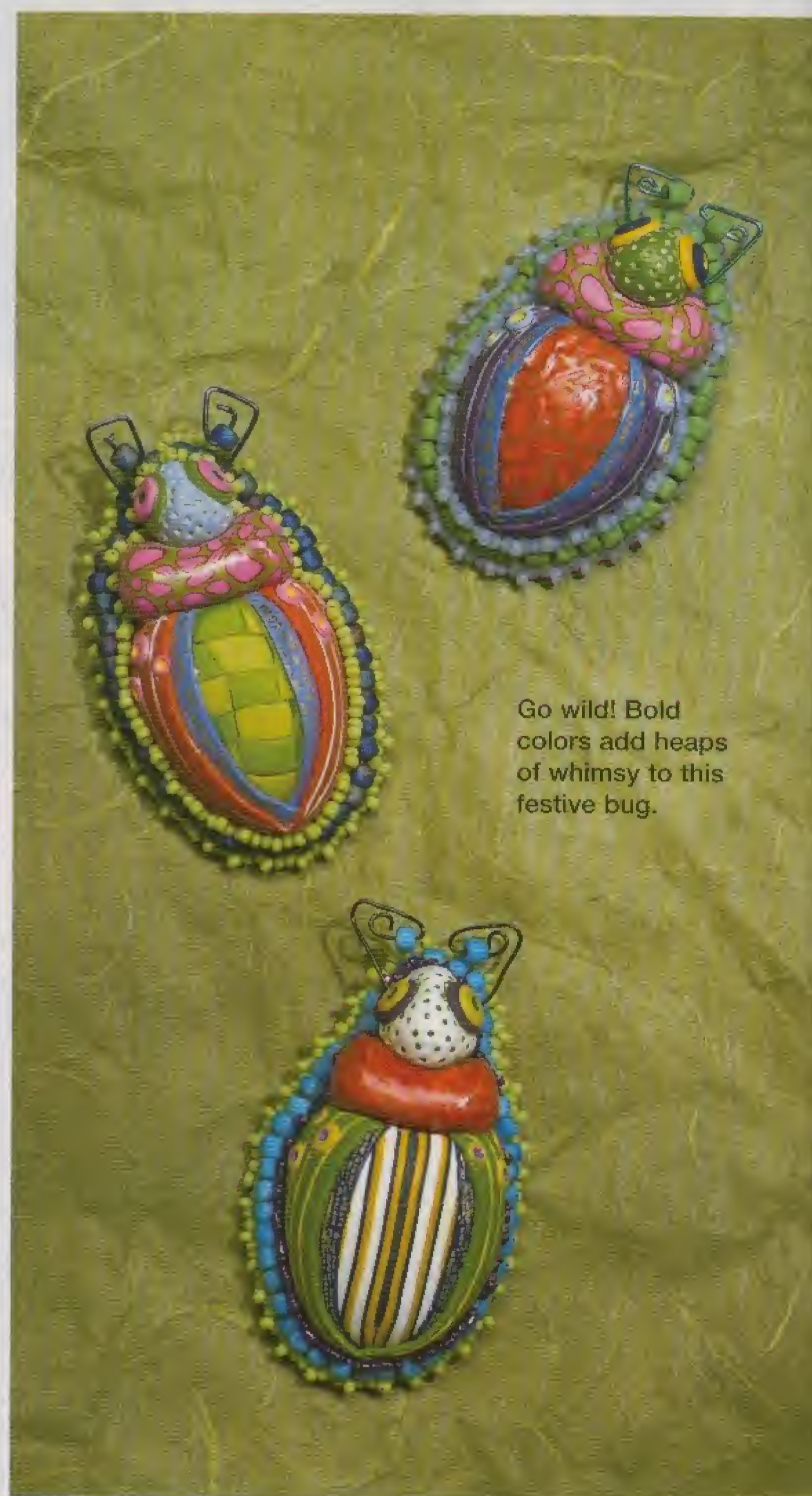
**[3]** Set the pasta machine to the thickest setting, cut about ¼ oz. of any color clay, and roll it through the pasta machine. Carefully lay a metal foil sheet on top of the clay, and gently burnish it with your fingertip. Remove excess foil sheet. Set the pasta machine to the next thickest setting, and roll the clay through it. Roll the clay through the pasta machine

two more times, decreasing the thickness of the setting each time to crackle the foil and imbed it in the clay (photo c).

**[4]** To form the hind wings, cut two strips the length of the abdomen, and place them along each side of the abdomen, allowing the previous layer to show in the center and making the ends touch at

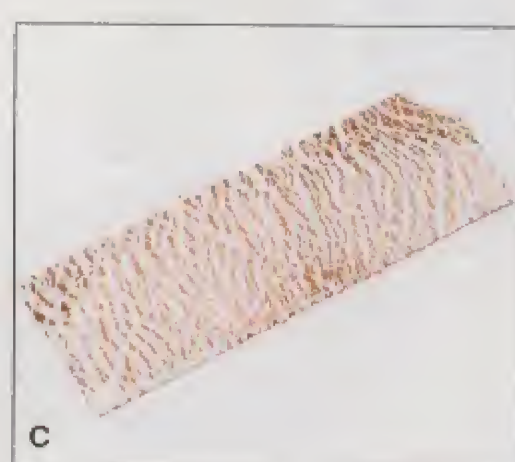
the tail. Use an acrylic roller to gently press each wing to remove air bubbles. Trim any excess clay (photo d).

**[5]** Set the pasta machine to the second thinnest setting, and roll a sheet of any color clay. To form the fore wings, cut two strips the length of the abdomen, and place them on top of the hind wings, allowing a strip of hind wing



Go wild! Bold colors add heaps of whimsy to this festive bug.





**EDITOR'S NOTE:** To avoid scorching your bug in the oven, make a tent with aluminum foil, and place it over the top of the bug while baking. The bug will most likely be thicker than the recommended thickness on the clay's package. Instead of adding together the stated baking times and baking all at once, bake for the minimum amount of time in several increments, allowing the clay to cool between firings. – Tea

to show on each side. Use an acrylic roller to remove air bubbles, and trim as in step 4. Using the needle tool, draw a few lines like stripes along the length of the fore wings (photo e).

**[6]** To make wing spots, roll six balls of any color clay about  $\frac{1}{16}$  in. (2 mm) or smaller, and flatten them into disks. Place them on the sides of the fore wings near the rounded end of the abdomen, and press the ball end tool into the center of each disk to form an indentation (photo f).

**[7]** With the tissue blade slightly bent, trim the rounded end of the abdomen (photo g).

### Thorax and head

**[1]** To form the thorax, roll a ball of any color clay

about  $\frac{7}{8}$  x  $\frac{1}{2}$  in. (3.2 x 1.3 cm).

**[2]** Using the tissue blade, cut thin slices from a bull's-eye cane. Apply the slices to cover the clay ball, and roll the ball to smooth the edges. Gently form the ball into an oblong, blunt-ended shape, and press it onto the trimmed edge of the abdomen.

**[3]** To form the head, roll a ball of any color clay about  $\frac{3}{8}$  in. (1 cm) diameter. Press the head onto the thorax, and slightly pinch the clay where the eyes will be placed (photo h).

**[4]** To make eyes, roll two balls of any color clay about  $\frac{1}{8}$  in. (3 mm) diameter, and flatten them into disks. Using a contrasting color of clay, roll two balls about  $\frac{1}{16}$  in. (2 mm) diameter, and flatten

them into disks. Stack the smaller disks on top of the larger disks, and press each stacked disk onto the pinched areas for the eyes. Press the ball end tool into the center of each disk stack. Use the needle tool to gently press little dots all over the head for texture.

**[5]** To make a hole to guide the antennae wire through the head, use the needle tool to pierce a hole behind the eyes near the base (photo i).

### Baking and finishing

**[1]** Following the manufacturer's instructions, bake the June bug in the toaster oven, taking into account the thickness of the clay (see Editor's Note). Allow the bug to cool completely.

**[2]** Using acrylic paint, paint in the indentations and lines made with the ball end and needle tools (photo j), and wipe off any excess paint. Repeat with the remaining colors. Let the paint dry.

**[3]** Use a paintbrush to apply Future floor polish to the hind wings, and let it dry.

### Beadwork and assembly

**[1]** Trace the shape of the bug onto the foundation, leaving about  $\frac{1}{4}$  in. (6 mm) around the edges, and cut out the shape. Tie an overhand knot (Basics) on one end of 18 in. (46 cm) of thread, and sew up through the felt or Lacy's Stiff Stuff foundation. Sew the pin back securely to the foundation. Center the





*Lori Wilkes is a jewelry artist who designs and creates one-of-a-kind works of wearable art in her studio in Mount Vernon, Ohio, in the U.S. Lori has worked with polymer clay for more than 10 years. She has taught polymer clay workshops and written articles for national magazines. Her work can be found in shops and galleries in central Ohio, and online at [millori.com](http://millori.com) or [millori.etsy.com](http://millori.etsy.com). E-mail Lori at [millori.art@gmail.com](mailto:millori.art@gmail.com).*

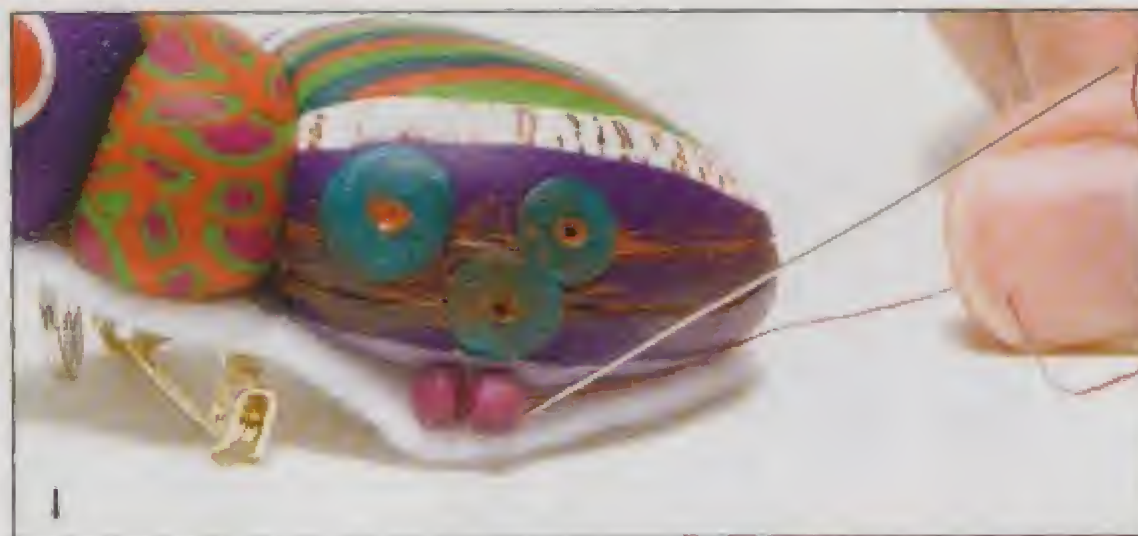


FIGURE 1



FIGURE 2

soldered jump ring or split ring above the pin back, and sew it securely to the foundation. End the thread (Basics and photo k).  
**[2]** If necessary, sand the bottom of the bug. Tape or glue the bug to the foundation. If using E6000 adhesive, allow the glue to dry for 15 minutes. Trim the foundation to  $\frac{1}{8}$ – $\frac{1}{4}$  in. (3–6 mm) around the edges of the bug.  
**[3]** To add beaded trim around the base of the bug, tie an overhand knot on one end of 2 yd. (1.8 m) of thread, and sew up through the foundation next to the bug. Pick up two 6° seed beads, lay them along the edge of the bug, and sew down through the foundation next to the end of the second 6° (figure 1, a–b and photo l). Sew up through the

foundation next to the first 6° (b–c), and sew through both 6°s again (c–d).  
**[4]** Pick up two 6°s, and sew down through the foundation (d–e). Sew up through the foundation between the two 6°s in the previous stitch (e–f), sew through one 6° from the previous stitch and the two new 6°s (f–g). Working in beaded backstitch (Basics), repeat (g–h) around the base of the bug, keeping each pair of 6°s as close to the previous pair of 6°s as possible without making them bunch together.  
**[5]** To add picot trim above the round of 6°s, sew up through the foundation between a 6° and the bug. Pick up three 11° seed beads, and, leaving a space the width of two 11°s, sew down

through the foundation (figure 2, a–b). Sew up through the foundation next to the first 11°, and sew through the first and third 11°s (b–c). Repeat around the base of the bug.  
**[6]** To add picot trim below the round of 6°s, sew through the foundation between a 6° and the foundation, repeat step 5, and end the thread.  
**[7]** Cut a piece of Ultrasuede to fit the bottom of the bug, and cut openings for the pin back and jump ring (photo m). Tape or glue the Ultrasuede to the foundation. Whip stitch (Basics) the edges together if desired.  
**[8]** Cut a 3-in. (7.6 cm) piece of craft wire, and center it in the hole behind the eyes. Bend the wire up to

secure it midway between the holes, add optional 6°s to the ends, and use chainnose and roundnose pliers to curl the ends in toward the center of the head (photo n). •

[www.beadandbutton.com/videos](http://www.beadandbutton.com/videos) Watch a video demonstration of making a bull's eye cane at [BeadAndButton.com/videos](http://BeadAndButton.com/videos).





## THREAD AND KNOTS

### Adding thread

To add thread, sew into the beadwork several rows prior to the point where the last bead was added. Weave through the beadwork, following the thread path of the stitch. Tie a few half-hitch knots (see Half-hitch knot) between beads, and exit where the last stitch ended.

### Conditioning thread

Use either beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Wax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

### Ending thread

To end a thread, weave back into the beadwork, following the existing thread path and tying two or three half-hitch knots (see Half-hitch knot) between beads as you go. Change directions as you weave so the thread crosses itself. Sew through a few beads after the last knot, and trim the thread.

### Half-hitch knot

Pass the needle under the thread between two beads. A loop will form as you pull the thread through. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.



### Overhand knot

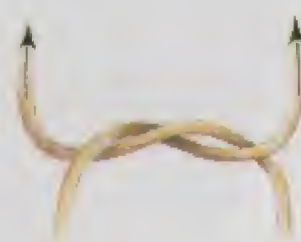


Make a loop with the thread. Pull the tail through the loop, and tighten.

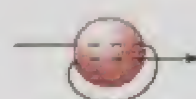
### Square knot

[1] Cross the left-hand end of the thread over the right, and bring it under and back up.

[2] Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.



### Stop bead



Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead, and sew through it again in the same direction. If desired, sew through it one more time for added security.

## STITCHES

### Beaded backstitch



To stitch a line of beads, come up through the fabric from the wrong side. Pick up three beads. Place the thread where the beads will go, and go through the fabric right after the third bead. Come up between the second and third beads, and go through the third bead again. Pick up three more beads, and repeat. For a tighter stitch, pick up only one or two beads at a time.

### Brick stitch

[1] Begin with a ladder of beads (see Ladder stitch), and position the thread to exit the top of the last bead. The ends of each new row will be offset slightly from the previous row. To work the typical method, which results in progressively decreasing rows, pick up



two beads, and sew under the thread bridge between the second and third beads in the previous row from back to front. Sew up through the second bead added, down through the first bead, and back up through the second bead.



[2] For the row's remaining stitches, pick up one bead per stitch. Sew under the next thread bridge in the previous row from back to front, and sew back up through the new bead. The last stitch in the row will be positioned above the last two beads in the row below, and the row will be one bead shorter than the previous row.



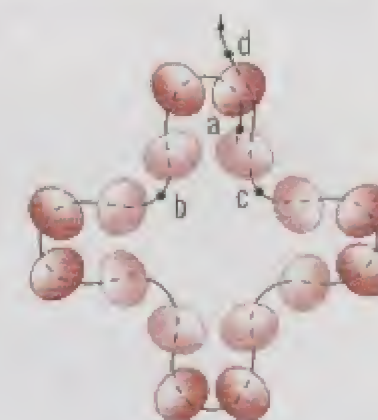
[3] If you want each row to have the same number of beads, you'll need to work an increase at the end of the row by adding a second stitch to the final thread bridge in the row.

### Herringbone stitch

#### Tubular

[1] Stitch a ladder (see Ladder stitch) with an even number of beads, and form it into a ring. The thread should exit the top of a bead.

[2] Pick up two beads, and sew through the next bead in the previous round (a-b). Sew up through the



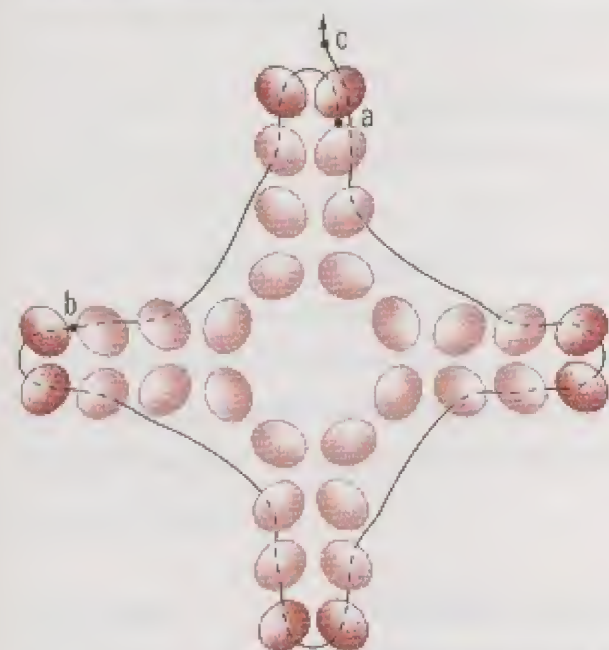


next bead, and repeat around the ring to complete the round (b-c).

**[3]** You will need to step up to start the next round: Sew up through two beads — the next bead in the previous round and the first bead added in the new round (c-d).

Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.

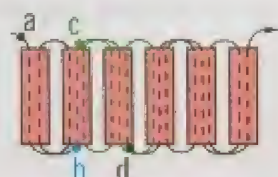
### Twisted tubular



**[1]** Work a ladder and two rounds of tubular herringbone.

**[2]** To create a twist in the tube, pick up two beads, sew down through one bead in the next stack, then up through two beads in the following stack (a-b). Repeat around, adding two beads per stitch. Step up to the next round through three beads (b-c). Snug up the beads. The twist will begin to appear after the sixth round. Continue until your rope is the desired length.

### Ladder stitch



**[1]** Pick up two beads, sew through the first bead again, and then sew through the second bead (a-b).

**[2]** To add subsequent beads, pick up one bead, sew through the previous bead, and sew through the new bead (b-c). Continue for the desired length.

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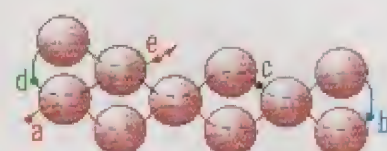
This technique produces uneven tension along the ladder of beads because of the alternating pattern of a single thread bridge on one edge between two beads and a double thread bridge on the opposite edge between the same two beads. To correct the uneven tension, zigzag back through the beads in the opposite direction.

### Forming a ring

If you are working in tubular brick or herringbone stitch, sew your ladder into a ring to provide a base for the new technique: With your thread exiting the last bead in the ladder, sew through the first bead in the ladder, and then through the last bead again.

### Peyote stitch

Flat even-count



- [1] Pick up an even number of beads (a-b). These beads will shift to form the first two rows as the third row of beads is added.
- [2] To begin row 3, pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead, exiting the first bead strung (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."
- [3] For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

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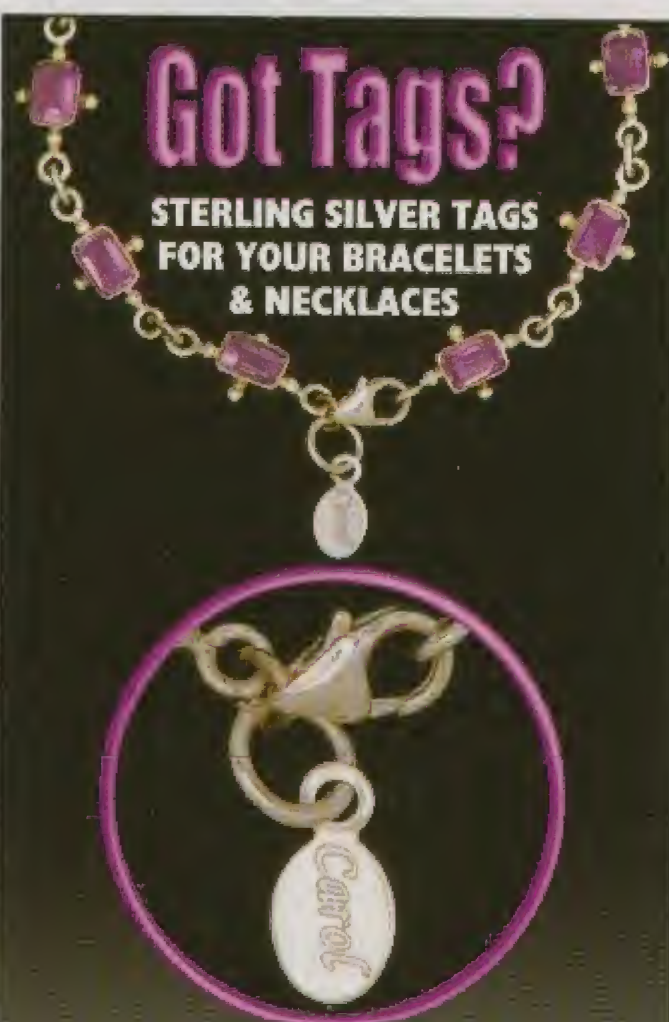


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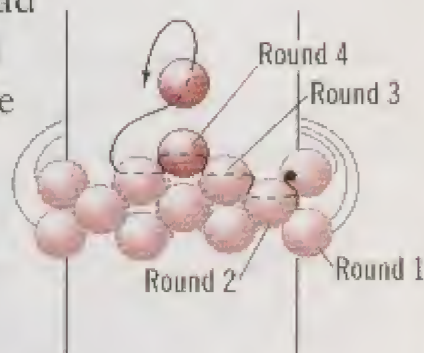
### Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, you work in rounds.

**[1]** Start with an even number of beads tied into a ring.

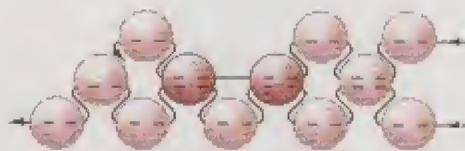
**[2]** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat until you return to the start.

**[3]** You need to step up to be in position for the next round. Sew through the first bead added in round 3. Pick up a bead, and sew through the second bead in round 3. Repeat to achieve the desired length.

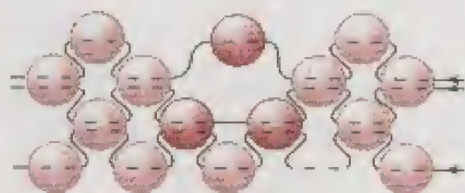


### Decrease

**[1]** At the point of decrease, go through two beads in the previous row.

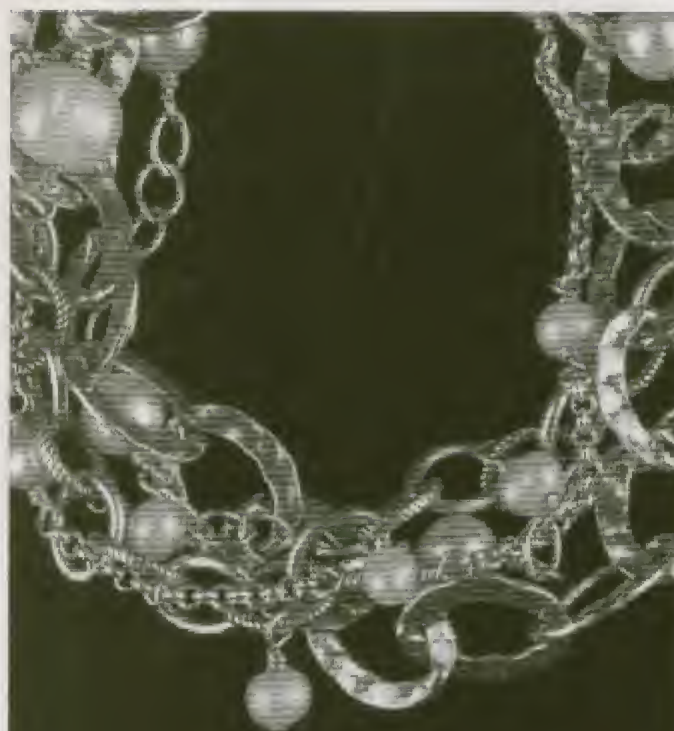


**[2]** In the next row, when you reach the two-bead space, pick up one bead.



### Zippering up or joining

To join two sections of a flat peyote piece invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



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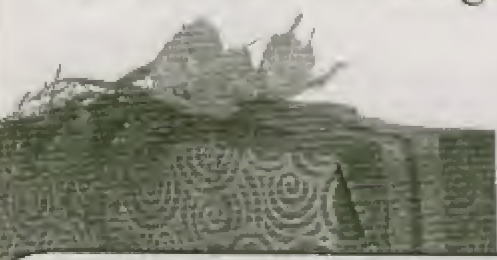
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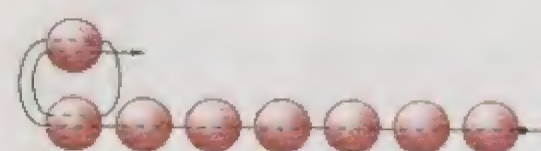
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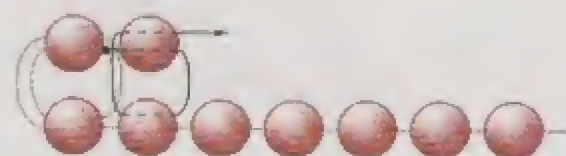
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## Basics

### Square stitch

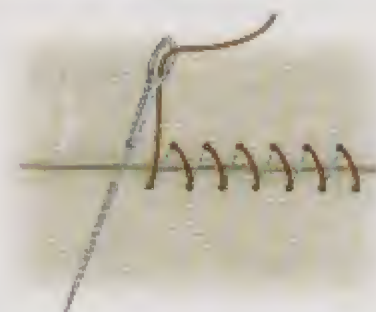


[1] Pick up the required number of beads for the first row. Then pick up the first bead of the next row. Sew through the last bead of the previous row and the first bead of the current row in the same direction as before. The new bead sits on top of the bead in the previous row, and the holes are parallel.



[2] Pick up the next bead of the current row, and sew through the next-to-last bead of the previous row. Continue through the bead just picked up. Repeat across the row.

### Whip stitch



To join two layers of fabric with a finished edge, exit one layer. Cross over the edge diagonally, and stitch through both layers in the same direction about 1/16 in. (2 mm) away from where your thread exited. Repeat.

## POLYMER CLAY

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Conditioning softens clay, making it easy to roll and mold. Knead the clay in your hands or roll it through a pasta machine 10 times. The clay will be soft and slightly warm when conditioned.



## WIRE TECHNIQUES

### Crimping



Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chain-nose pliers to flatten it. For a more finished look, use crimping pliers:

**[1]** Position the crimp bead in the hole of the crimping pliers that is closest to the handle.

**[2]** Holding the wires apart,

squeeze the tool to compress the crimp bead, making sure one wire is on each side of the dent.

**[3]** Place the crimp bead in the front hole of the tool, and position it so the dent is facing the tips of the pliers. Squeeze the tool to fold the crimp in half.

**[4]** Tug on the wires to ensure that the crimp is secure.

### Loops, plain



The closer to the tip of the roundnose pliers that you work, the smaller the loop will be.

**[1]** Using chainnose pliers, make a right-angle bend approximately 1/4 in. (6 mm) from the end of the wire.

**[2]** Grip the tip of the wire with round-nose pliers. Press downward slightly, and rotate the wire into a loop.

**[3]** Let go, then grip the loop at the same place on the pliers, and keep turning to close the loop.



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# Glamour hoops

A few crystals and seed beads are all you need to create colorful and easy-to-stitch earrings.

designed by Julie Olah



## materials

pair of earrings

- 16 4 mm bicone crystals in 1-3 colors
- 38 8° seed beads with straight sides or 8° hex-cut beads
- 1 g 11° seed beads in 1-3 colors
- pair of 7/8-in. (2.2 cm) diameter hoop earrings
- Fireline 4 lb. test
- beading needles, #12

## EDITOR'S NOTES:

- It's easy to adapt this project for larger or smaller hoop earrings. Just make sure you start with an odd number of 11° seed beads in the base round, and follow the instructions for the seed bead and crystal round, increasing or decreasing the number of loops as needed.
- If you use gold-tone earring findings, stitch the project with gold-colored nylon beading thread. — Lynne

## stepbystep

[1] Tie a comfortable length of Fireline to a hoop earring with a square knot (Basics, p. 104), leaving a 6-in. (15 cm) tail.

[2] Pick up two 8° seed beads, and sew around the hoop and back through the second 8° (figure 1, a-b).

[3] Pick up an 8°, and, working in modified brick stitch (Basics), sew around the hoop and back through the 8° picked up in this step (b-c). Repeat to position a total of 19 8°s on the hoop (c-d).

[4] Pick up three 11° seed beads, skip the next 8°, and sew down through the following 8° and up through the previous 8° (figure 2, a-b), positioning the needle in front of the loop just formed.

[5] Pick up an 11°, a 4 mm bicone crystal, and an 11°, skip the next 8°, and sew down through the following 8° and up through the previous 8° (b-c), positioning the needle in front of the loop formed in this step.

[6] Repeat steps 4 and 5, ending with step 4, for the remaining 8°s. Position each new loop in front of the previous loop. End the working thread and tail (Basics). Make a second earring. ●

Julie Olah lives in Temecula, Calif., in the U.S. Contact her at (951) 694-8835.

